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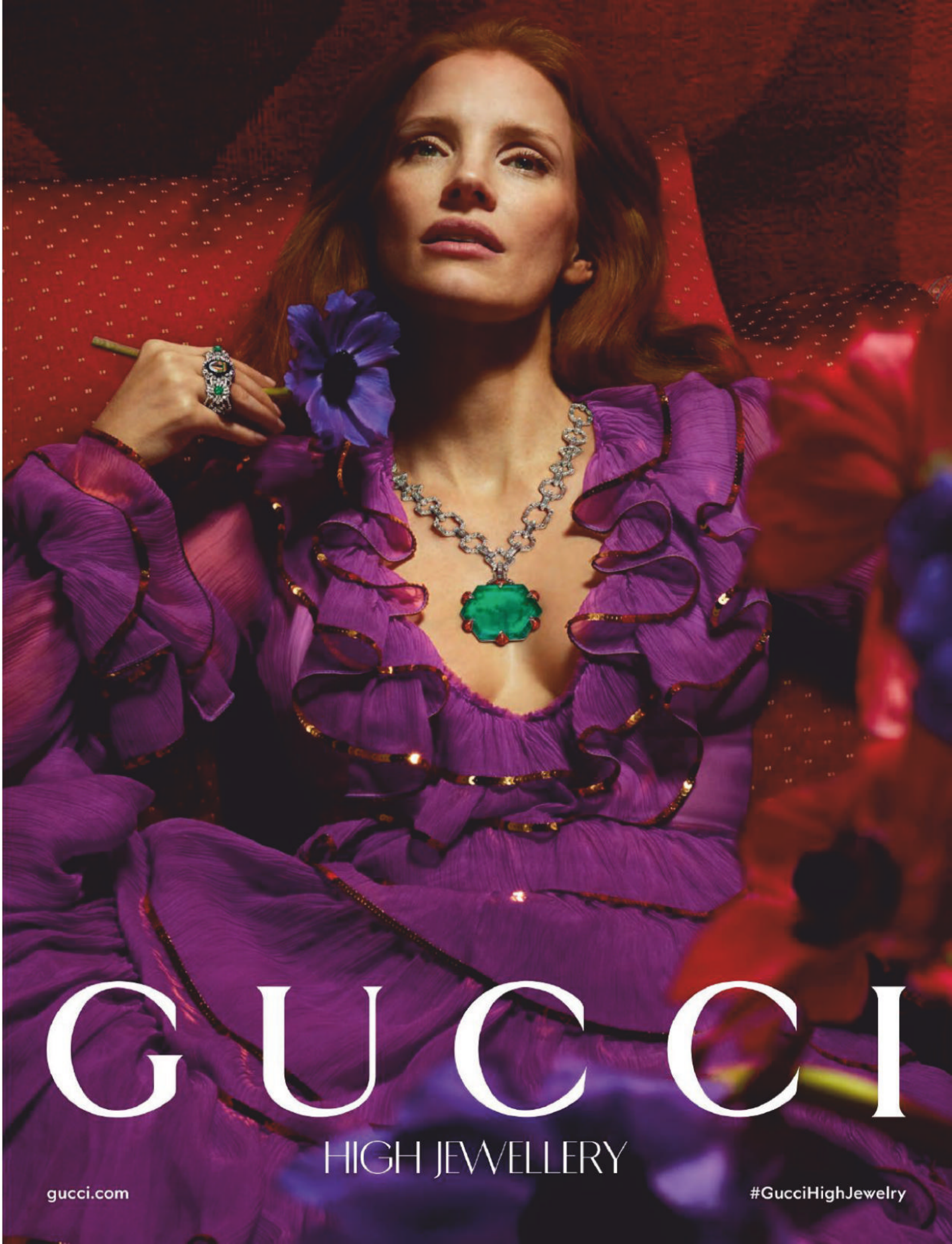
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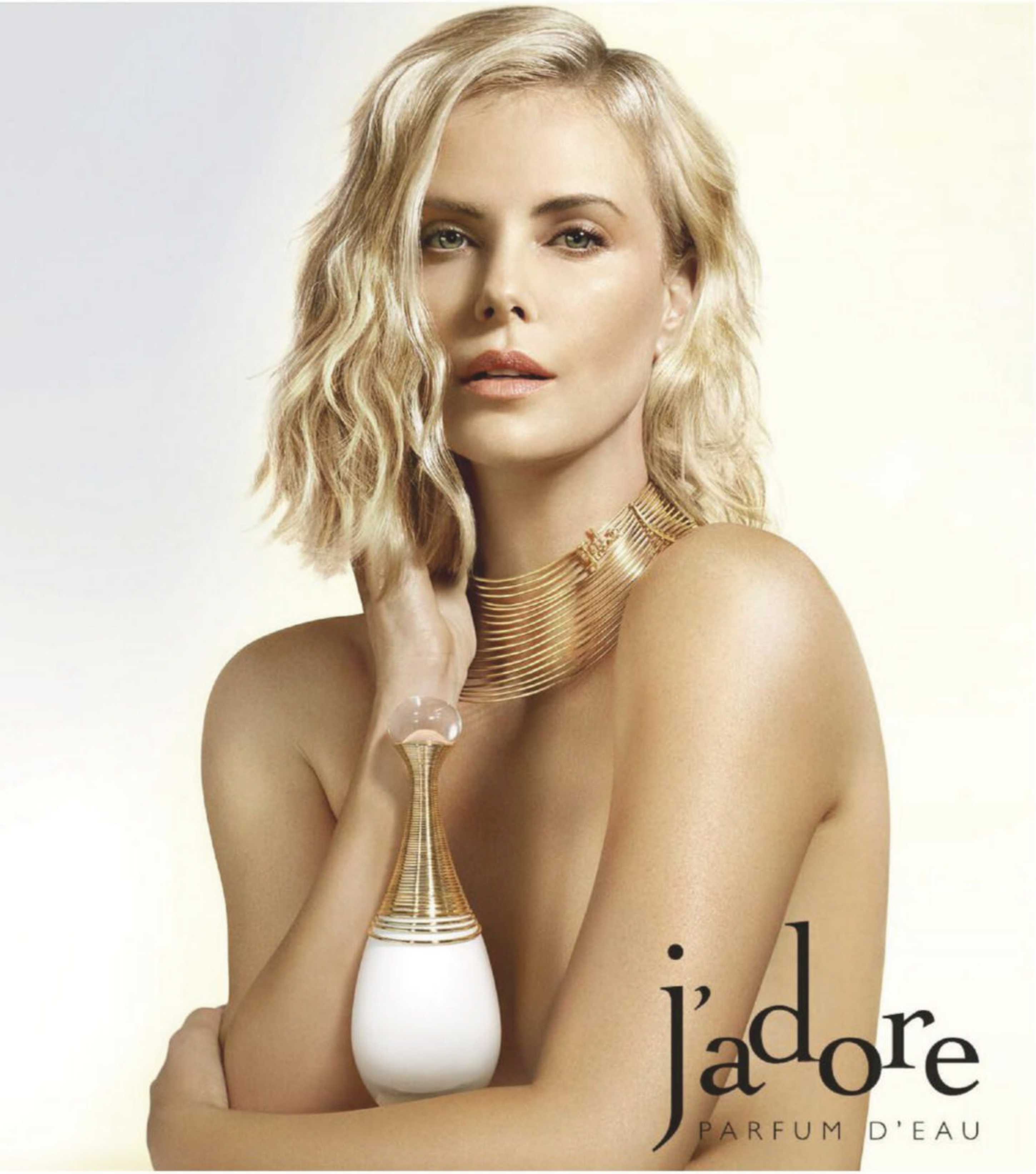
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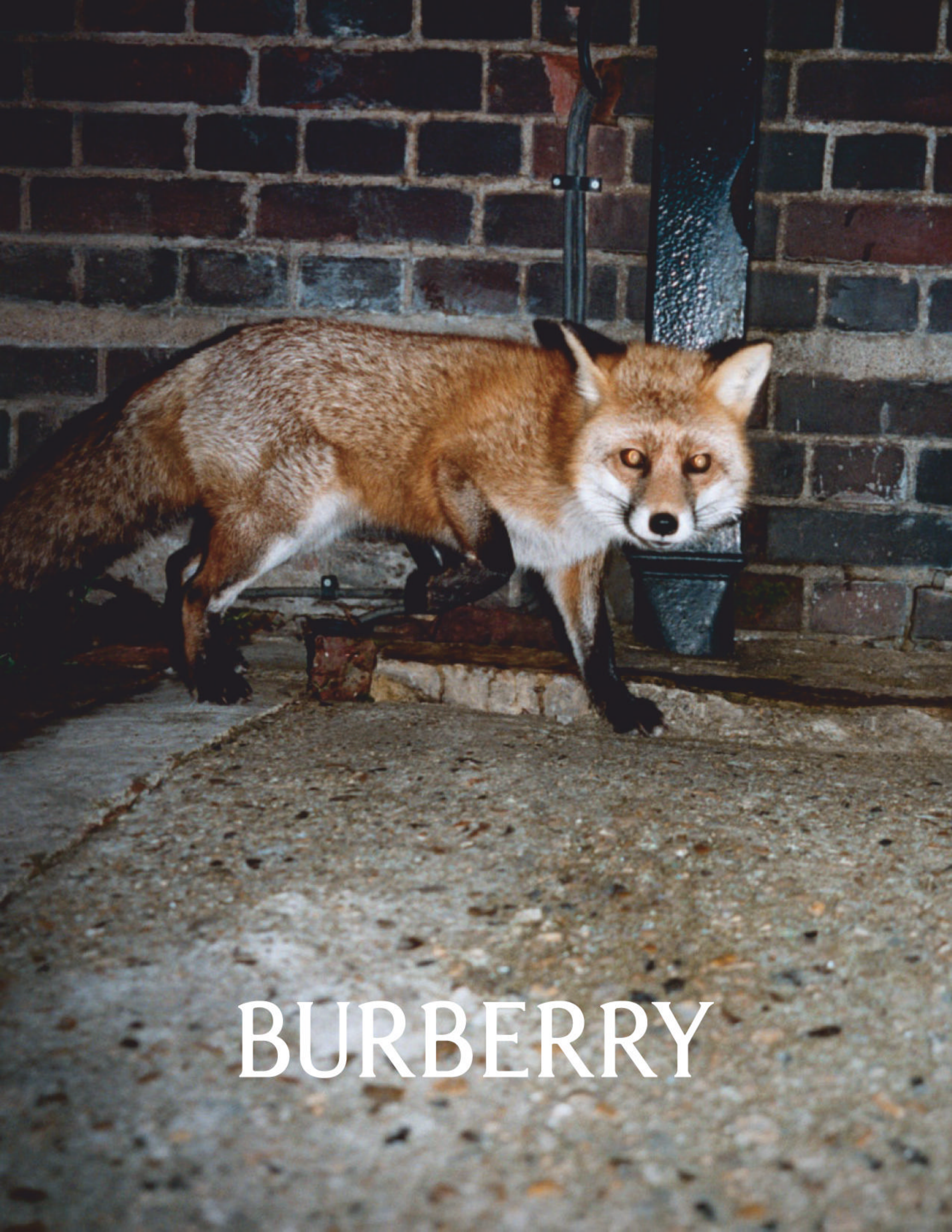
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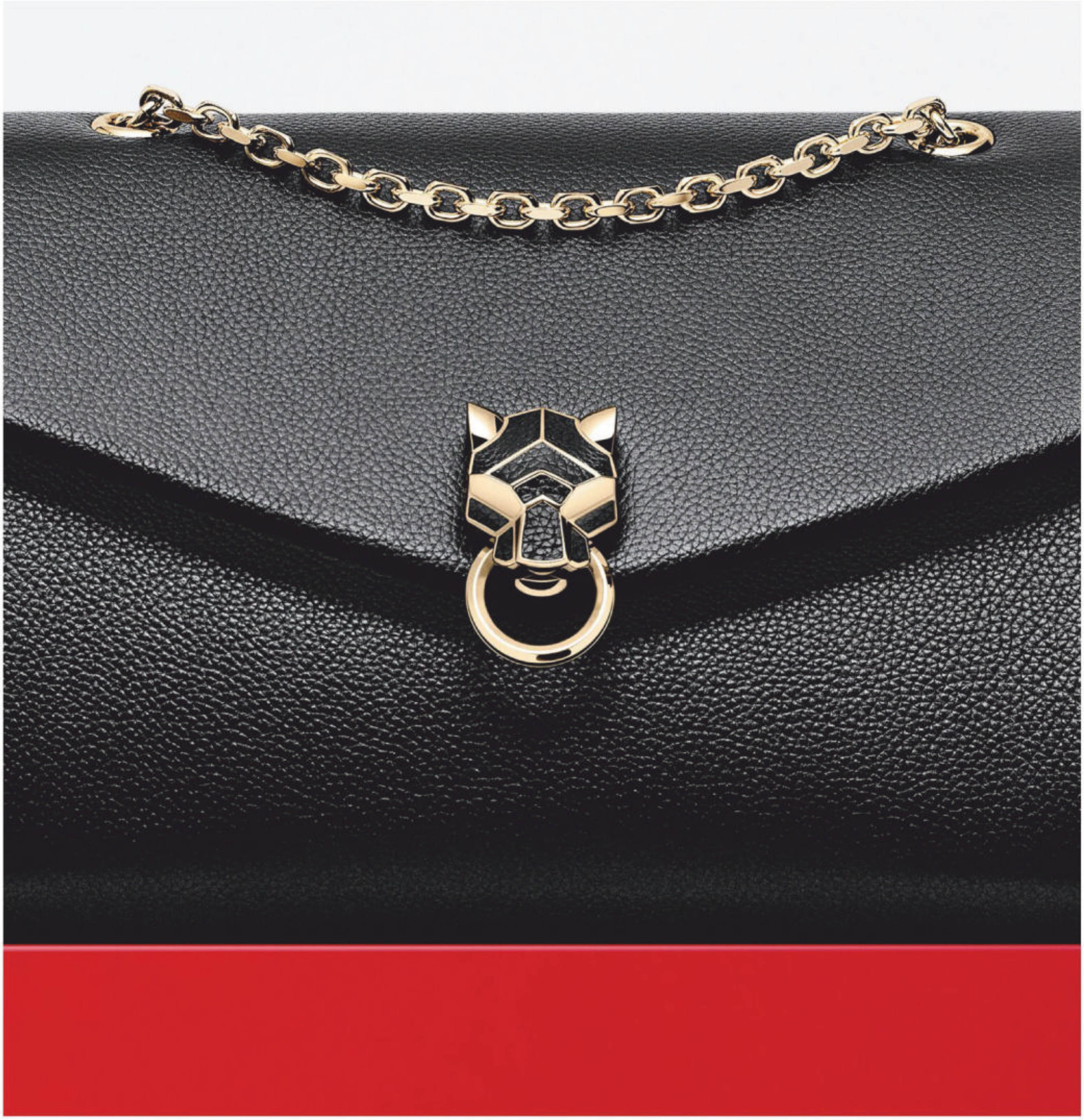

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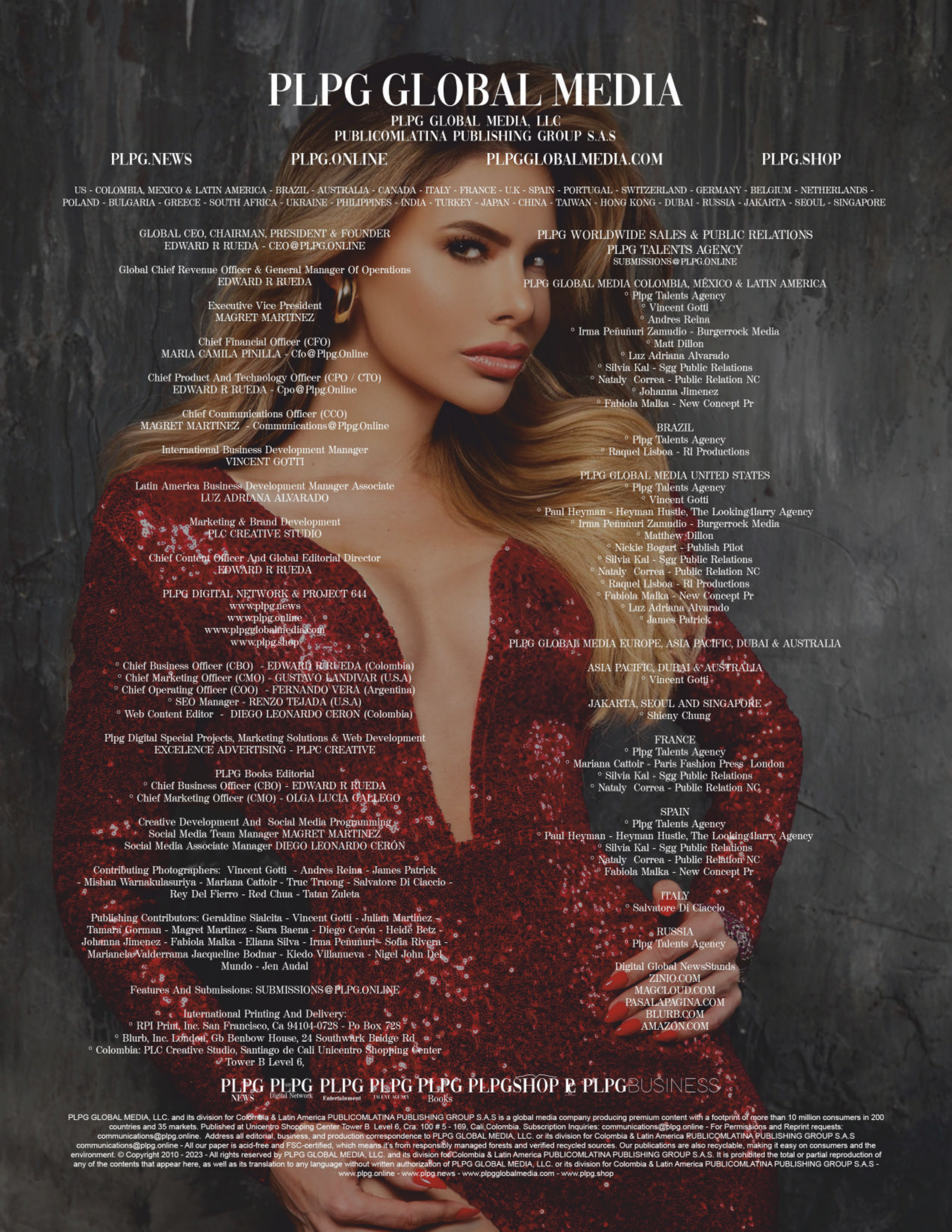

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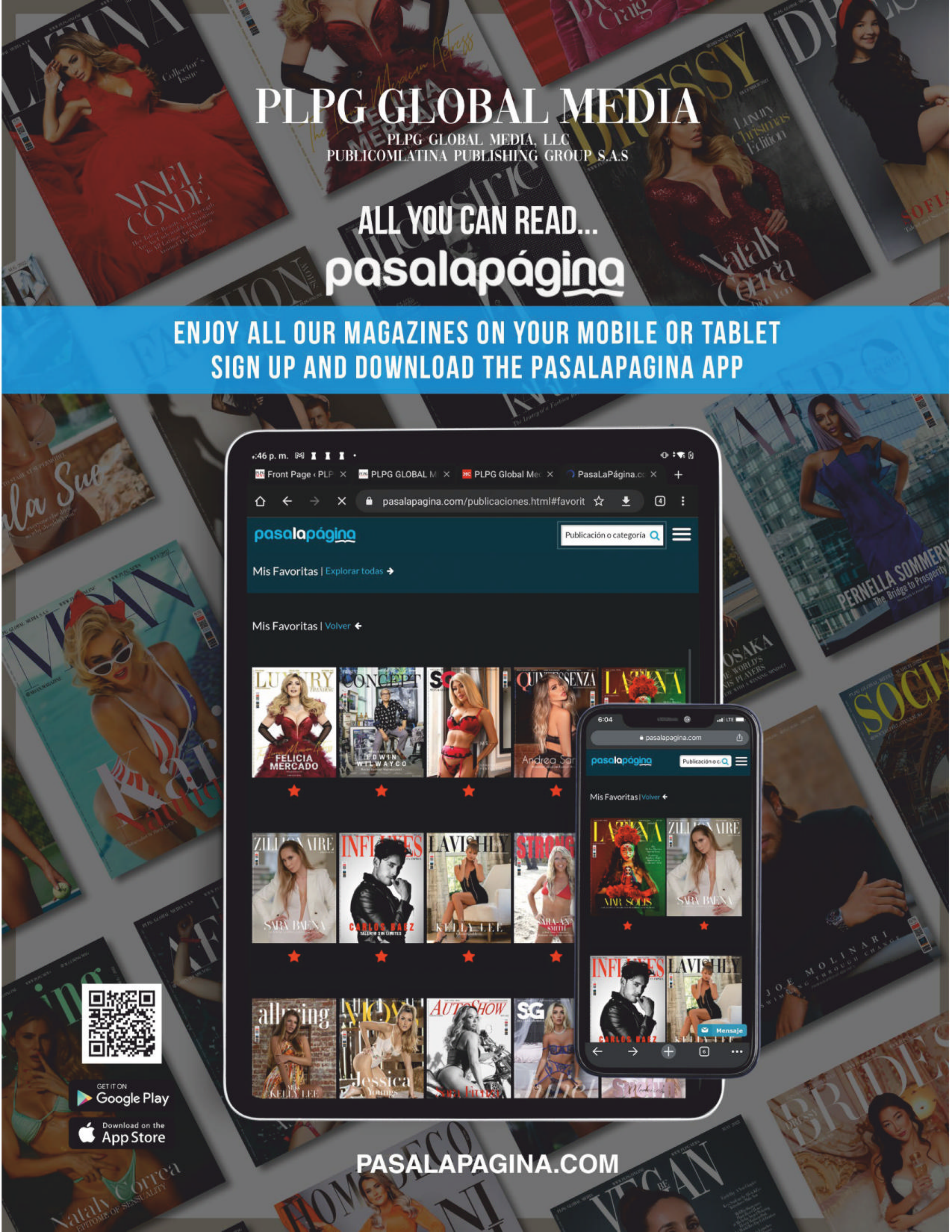

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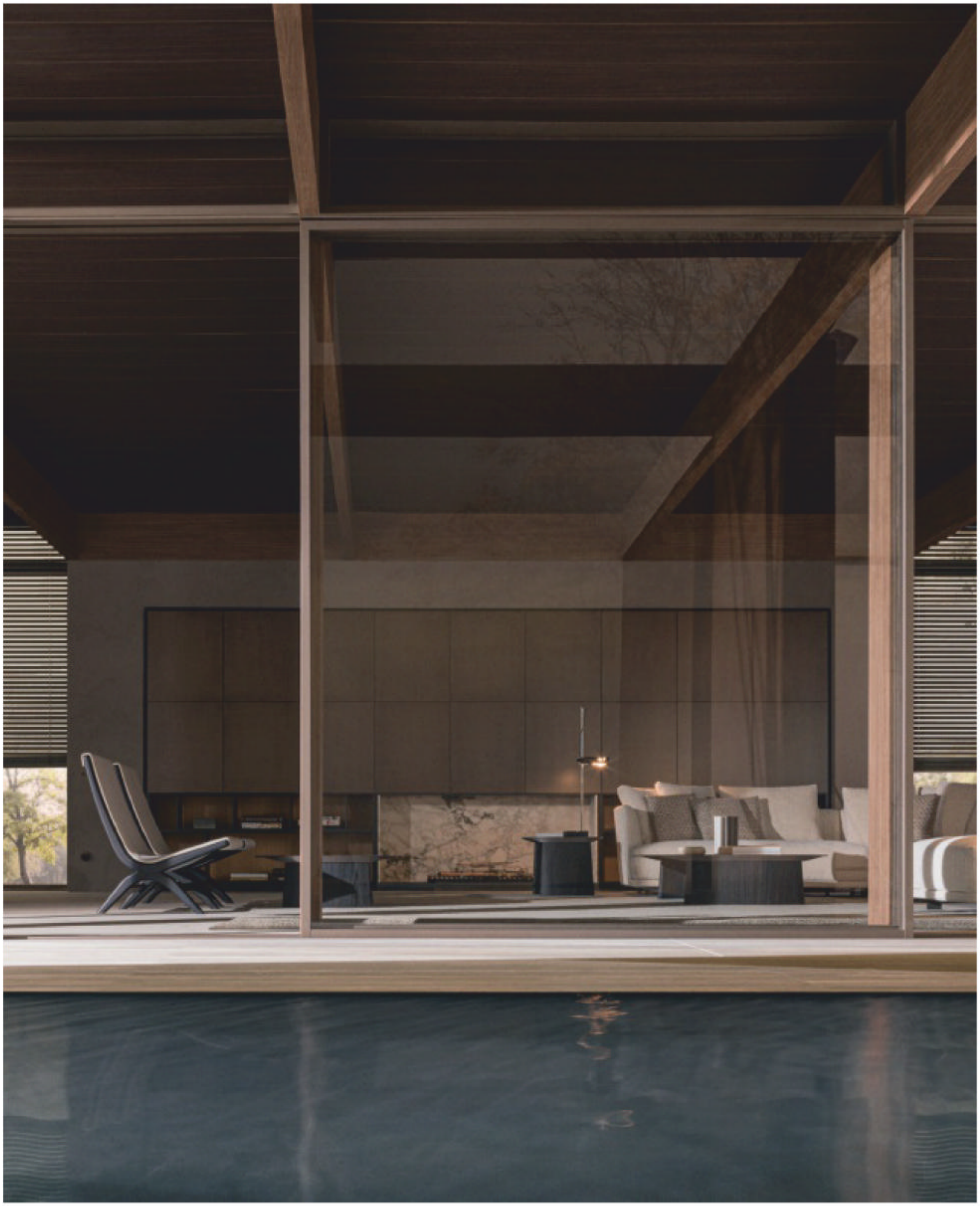

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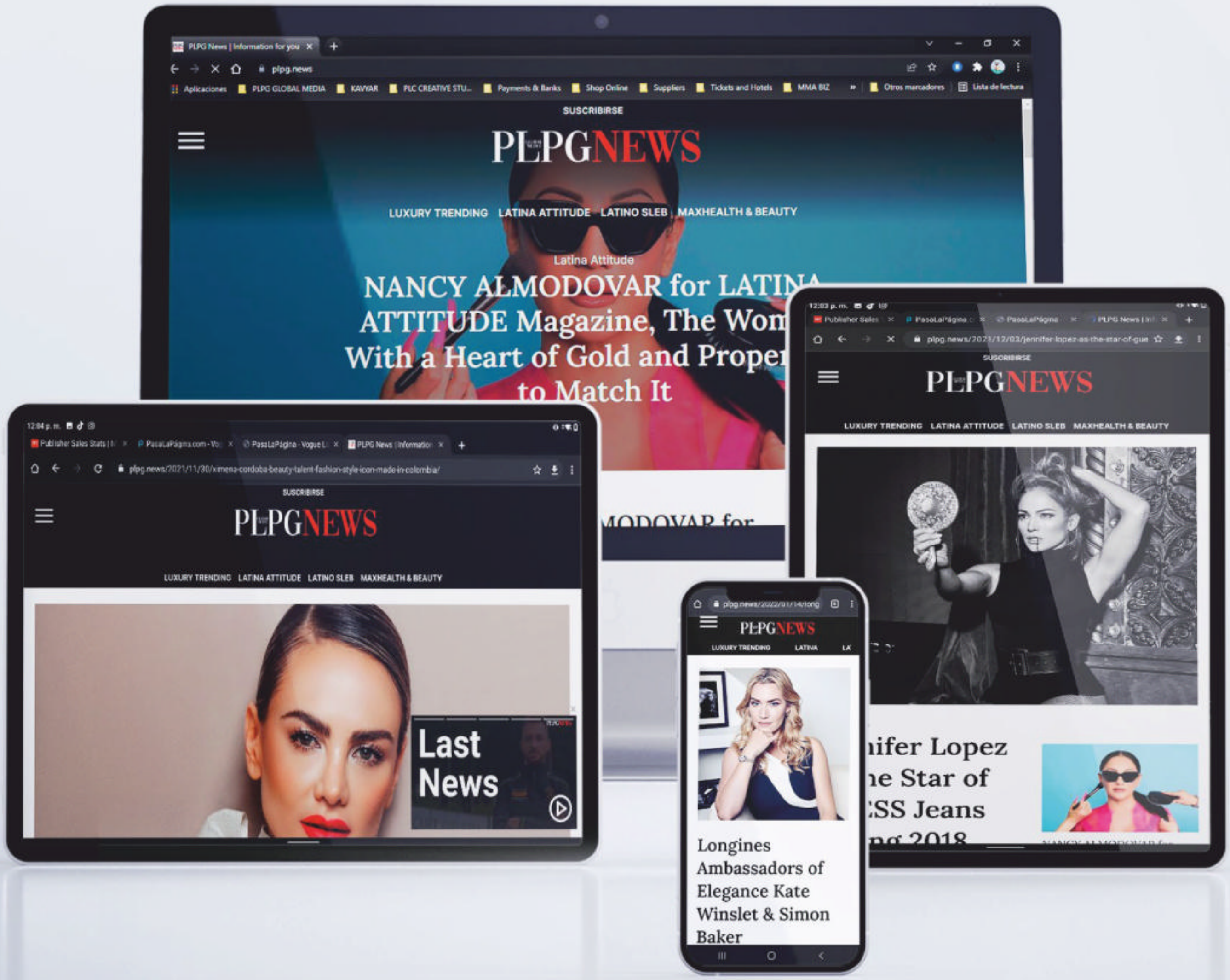
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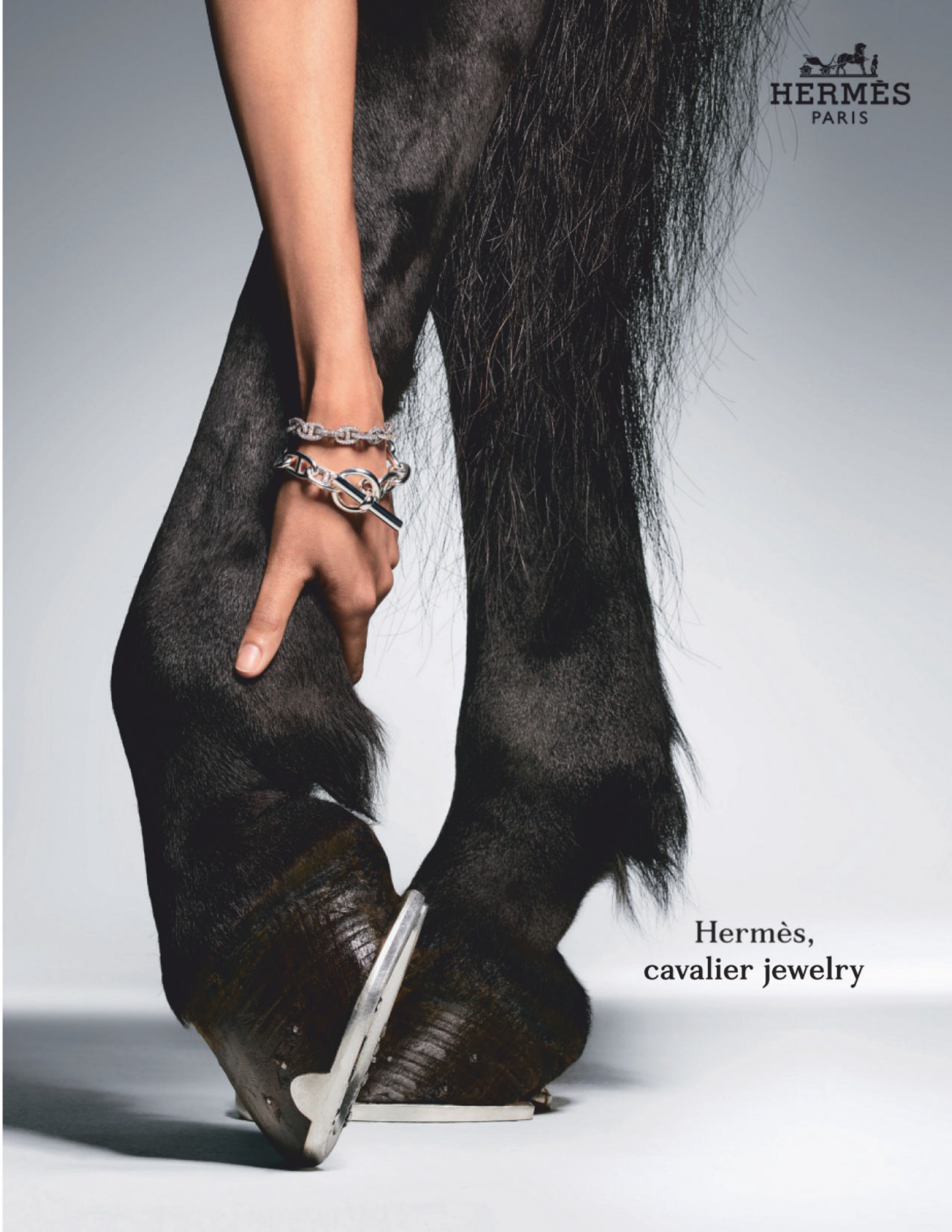
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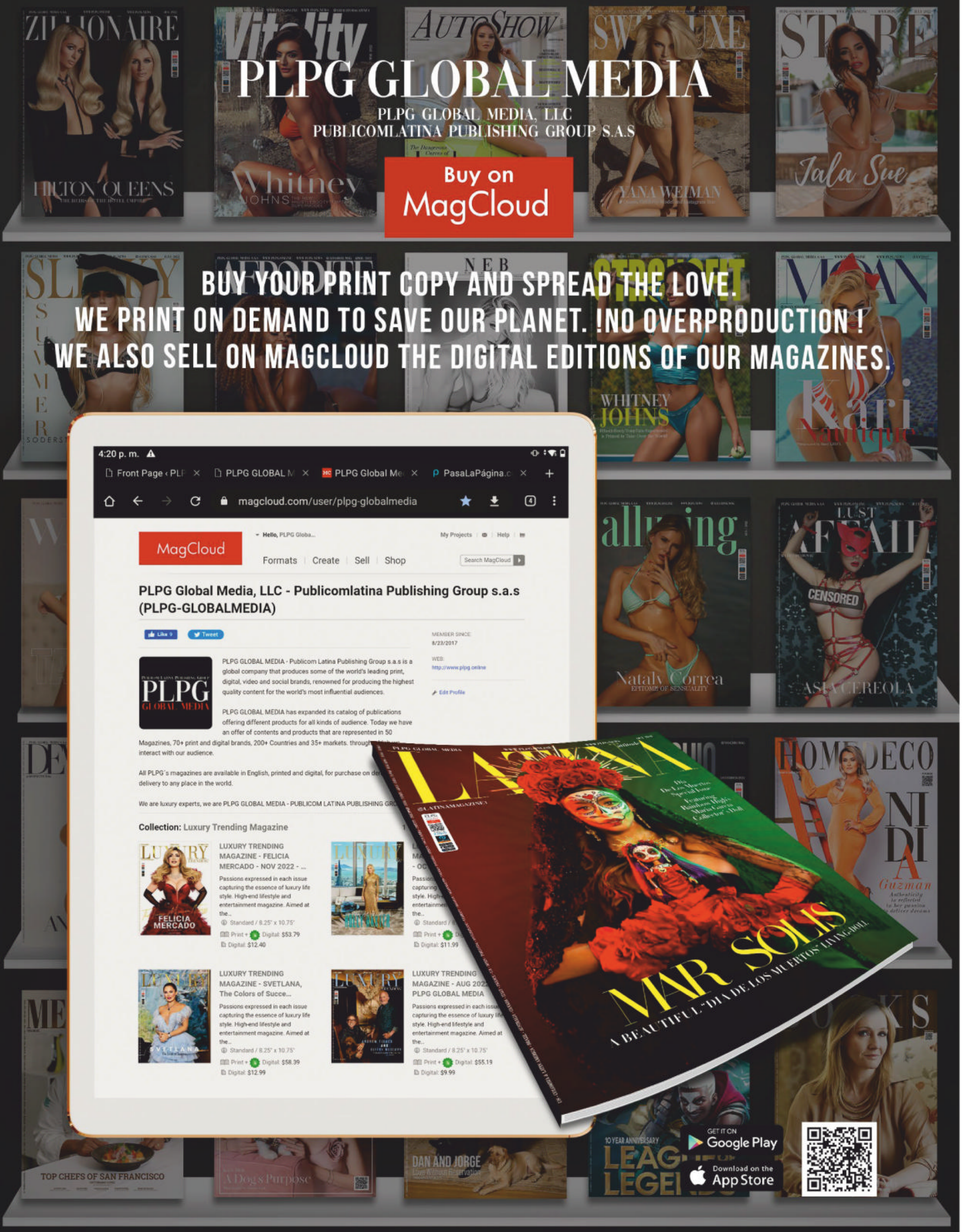
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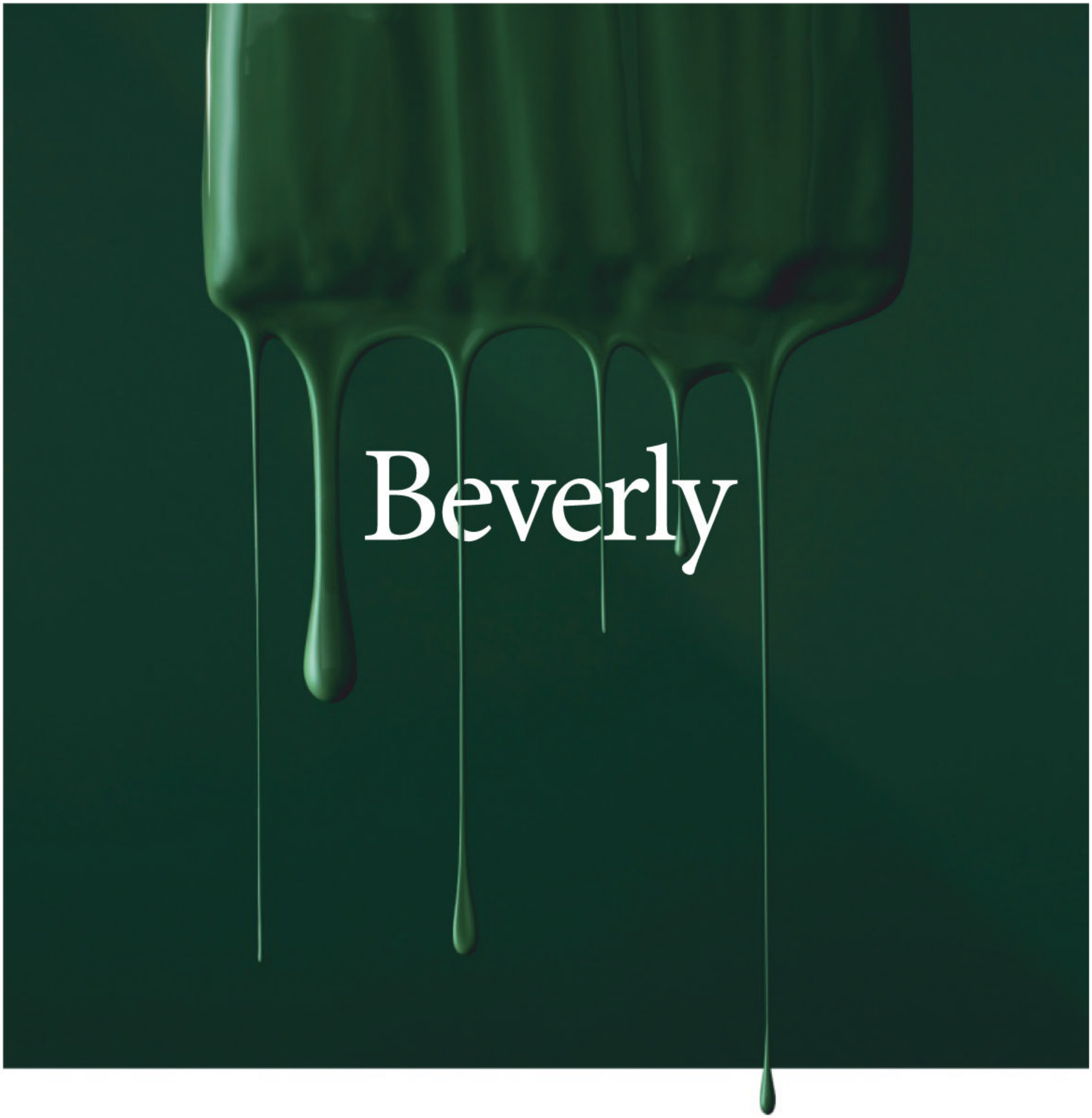

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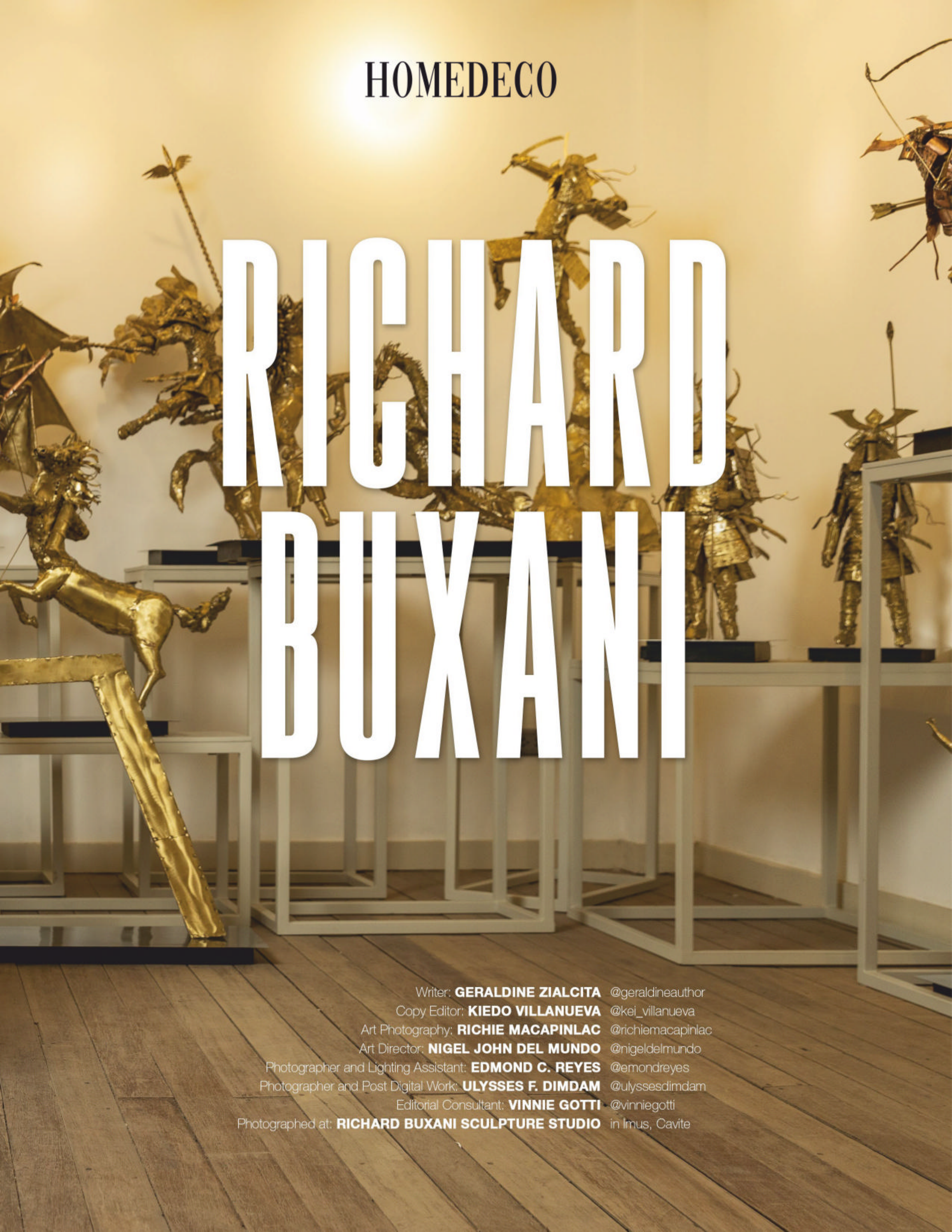

RICHARD BUXANI

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Richard** and his wife, **Thristle Buxani

The Pillar of His Soul

by ***Geraldine Zialcita***

Filipino Indian artist Richard Buxani was born and raised in Manila, Philippines. As a child, Richard had several childhood dreams, an athlete, an actor, or an archaeologist. Little did he know that the universe had other plans for him. "Just like any kid, I kept dreaming of becoming something new during the phases of my childhood. Books and movies can easily influence a child with a wild imagination." He smiles.

Richard graduated with a BS in Architecture degree from the Royal and Pontifical University of Santo Tomas. After spending several years in the architecture field, Richard stumbled upon his true calling through a serendipitous moment that paved the way to his destiny. "I never dreamt of becoming an artist. I emerged late in the art scene, at age thirty-nine after being introduced to sculptures by a close friend. He used to create metal sculptures for my architectural projects and eventually taught and guided me through the ropes. I call it happenstance. It was interesting to see the works coming to life, and how fire tempers the material and makes it surrender to the will of the artist. *Magic*. In one of those instances, the artist decided to teach me art welding. It was hard, back-breaking work but I wanted to do more and more. The transition was inevitable, swift, and quick, and from that moment on, I knew this was what I wanted to do for the rest of my life," he relays.

Richard shares a deep fascination with warriors, with an avid curiosity to explore the myths, legends, and the complexity of war, loss, and victory. "I am most likely still nurturing my interests as a child and doing what feels right at the moment. My very first sculpture was a Samurai Warrior in 2009. I have kept that piece as a reminder that we each have a place under the sun, regardless of our age, gender, race, religion, or discipline in life," he states.

When Richard first immersed himself in the art scene he found it difficult to discover the subjects he wished to depict, yet experience and continuous practice have unleashed the process. Richard draws inspiration ranging from simple and ordinary to exceptional moments or ideas. His sculptures exude eye-catching aesthetics integrated with rich symmetry to narrate a spellbinding story. "It is just a matter of sculpting the visions in your head. No matter how mundane or complicated, if people accept the idea, then the work has served its purpose. If my work does not stir emotions or appeal to the senses of the audience, this creates room for improvement. We need to be sensitive to the actions and reactions of the audience, to use as a learning curve in the presentation of future ideas," he defines.

During his first exhibit, Richard was on top of the world, receiving amazing feedback and positive reviews. This experience propelled him to spearhead his own metal studio in 2016 to fully concentrate on creating sculptures. In 2018, Richard launched his first solo exhibit for Eskinita Art Gallery at the 1st Ortigas Art Festival. During the same year, his sculpture Re-imagination of St. George was named a finalist in the GSIS nationwide sculpture competition. To date, Richard has participated in multiple groups and solo exhibitions around the world. "I would not consider anything to be a great achievement, but sort of a bucket list if you will. Exhibiting with a certain artist, in a certain event or biennale, in a specific country or city, and showing works and my sense of aesthetics to an audience. I have exhibited in the Philippines, Malaysia, South Korea, Taiwan, USA, Egypt, Hong Kong, and in cities like New York, Venice, Udine, Busan, and Taipei. I am slowly ticking off boxes from my list and hoping to conquer more places and events. It's been twelve years since I've started sculpting, which might be the last hat I will ever wear," he informs.

Transitioning from architecture to being an artist exposes similarities and differences for Richard. "The delineation in my practice between architecture and sculpture is heavily blurred and the integration of both for me is seamless. Architecture is still, at the very core, sculpting space with ergonometric, form, and function in mind. The reasoning and purpose are the same, but with style and flair. Sometimes, I think sculptures are mini architectural creations. I sculpt metal, in the same manner, I sculpt space, but with a different intention. Metal sculpting is similar so much in the process of building structures because the technique involves addition or build-up. A building starts at ground zero with no foundation and is completed over time as the work progresses, which is similar to metal welding. A wood or stone carver differs so much in practice because he starts with a block that he needs to chisel bit by bit until the final form appears. The analogy is evident when you are working on the materials," he shares.

KALYEHON
CAFE

Richard** and his cat, **Dio

HOMEDECO

"I always thought that creating art and living a life are two separate things, but in truth, they are both intertwined."

- Richard Buxani

SINGER
SINGER
SINGER
SINGER
BROTHER

Richard has been in awe since the moment laid eyes on the glass sculptures of artist Dale Chihuly who has served to be instrumental in his career. Richard describes his style as the bend and weld method. "I use gas torch welding primarily for this, heating the components that start out as sheets, bending them to the desired shape, and tucking weld. I intentionally leave raw welds on the pieces because I never liked a too-polished look. My desire to leave traces depicts how the art piece has evolved, which includes the process as part of the narrative. This demonstrates the journey before reaching the final destination," he characterizes.

Possessing a strong passion for each sculpture he has created, Richard acknowledges that not every work is a masterpiece with a mixture of good and bad days. Relatively, Richard can complete an artwork in three to six weeks. "It is never the same, and for a moment of excitement, a sculpture can be completed in a week or two. In an extreme case, an artwork can also take years before it is actually done. Some works require a certain maturity and time. I believe the universe will cooperate from start to finish to converge on almost perfection," he briefs.

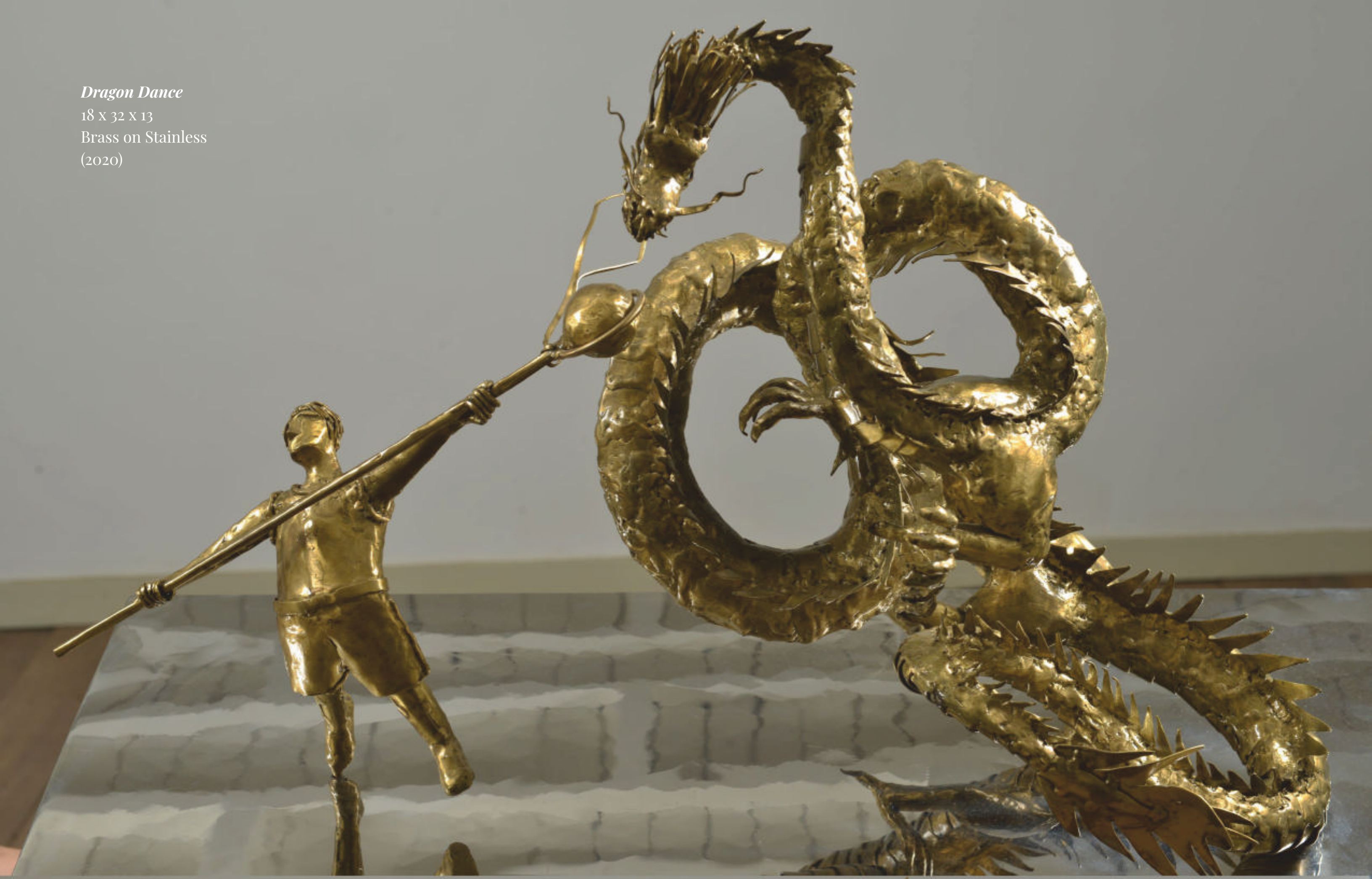
Since expressing one's creativity elicits powerful emotions, Richard navigates through anticipation and excitement, without feeling pressured since he possesses the freedom to choose his own subjects and projects he wishes to participate in. "I can maximize my expertise and step out of my comfort zone. There is no struggle to create, but it also has to work. The emotions I feel during that moment can either make or break my day, but I have learned to zone in and out while working. When I am in the process of creation, my body and mind remain focused on the task at hand until I am happy with the outcome. Yet, this still involves a process of forming and reforming. The next day entails viewing the work from a fresh perspective and decisions need to be made on how the work should proceed," he imparts.

Richard provides a glimpse into the creative process and habits he maintains while working. "I used to draw the warriors before starting my work, but I no longer do that. I jump-start to shaping the framework of my design directly to the material. My process requires a two-man job and to reduce the amount involved in the anatomy stage, I bend the pieces to my desire, sometimes, with pre-formed basic shapes, while a spotter welds it in place. The metal needs to be tempered and heated for manipulation. We have already developed synchronicity in the process that we hardly speak to each other. Simple taps, twists, and hand gestures are enough to be able to communicate with each other. It is a very interesting process to watch, how figures are formed with few words exchanged." He smiles.

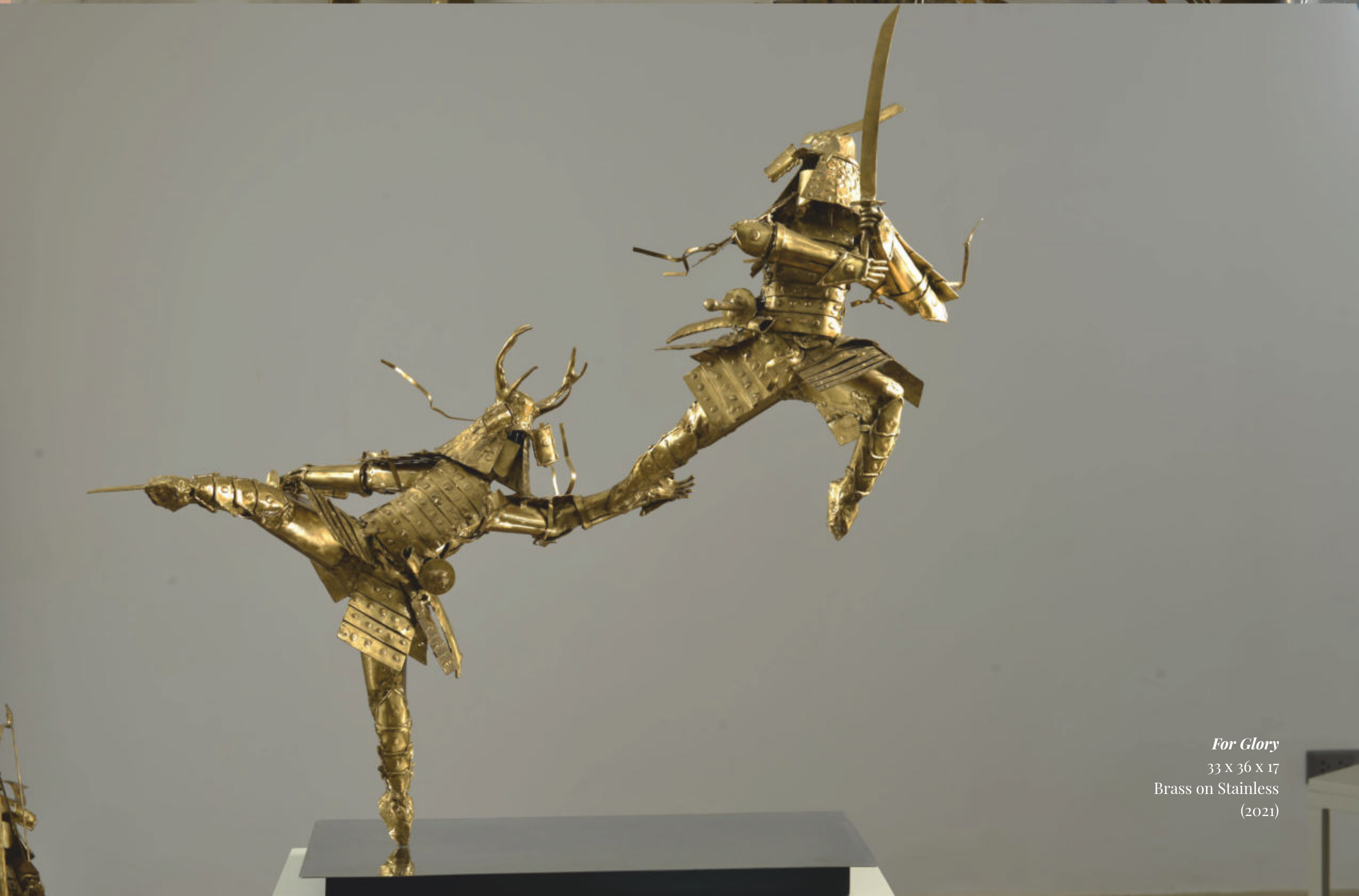
What Richard loves about sculpting is his ability to produce form and substance from his ideas, feelings, and dreams. "This is where my drawing originates and where I illustrate concepts on paper in that moment of inspiration. It is normal to have pencils and sketchbooks lying around our home. These drawings provide me with content that I can return to, especially when I want to experiment with new ideas. At times, when I grasp inspiration from daily life, I draw on table napkins, placemats, receipts, labels, or whatever paper is available to document the idea. Art manifests life into reality during that exact moment of conceptualization is recorded," he conveys.

"There is no expiry date for dreams if one will commit to them.
One step at a time, day by day, just do what you like.
There is no certain formula for success, you just need to find one
that works for you. A hybrid practice that is unique to you."

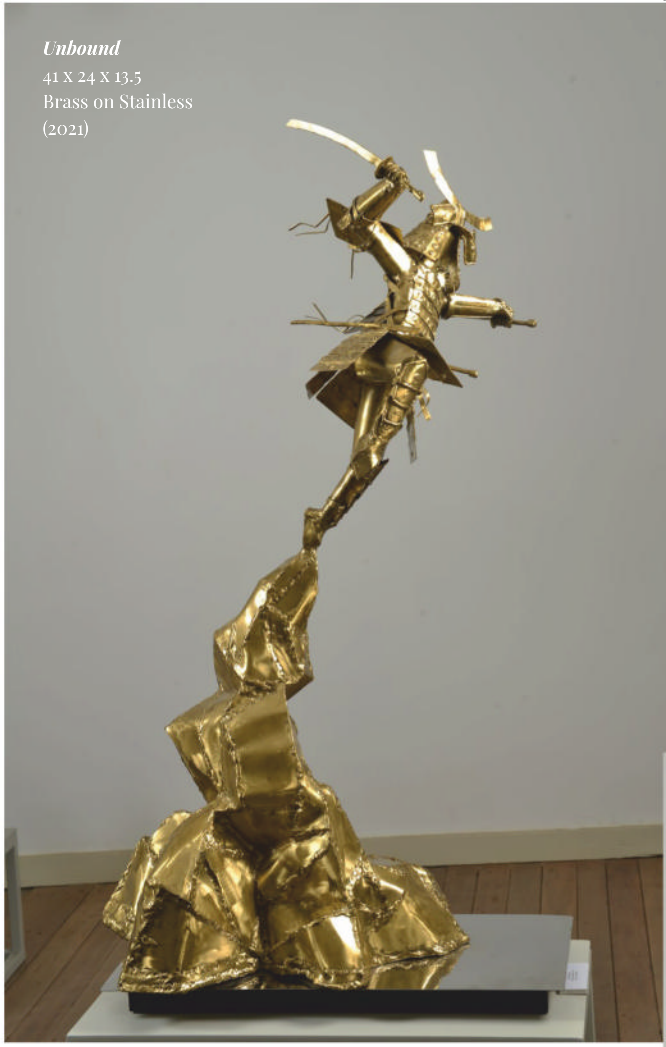
Richard** and his daughter, **Isis Buxani**, Manager of **Kalyehon Cafe



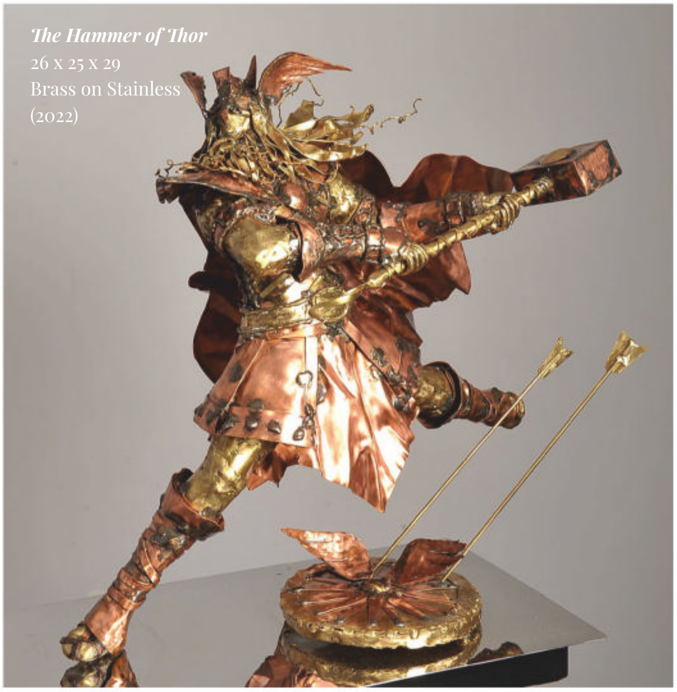
Dragon Dance
18 x 32 x 13
Brass on Stainless
(2020)



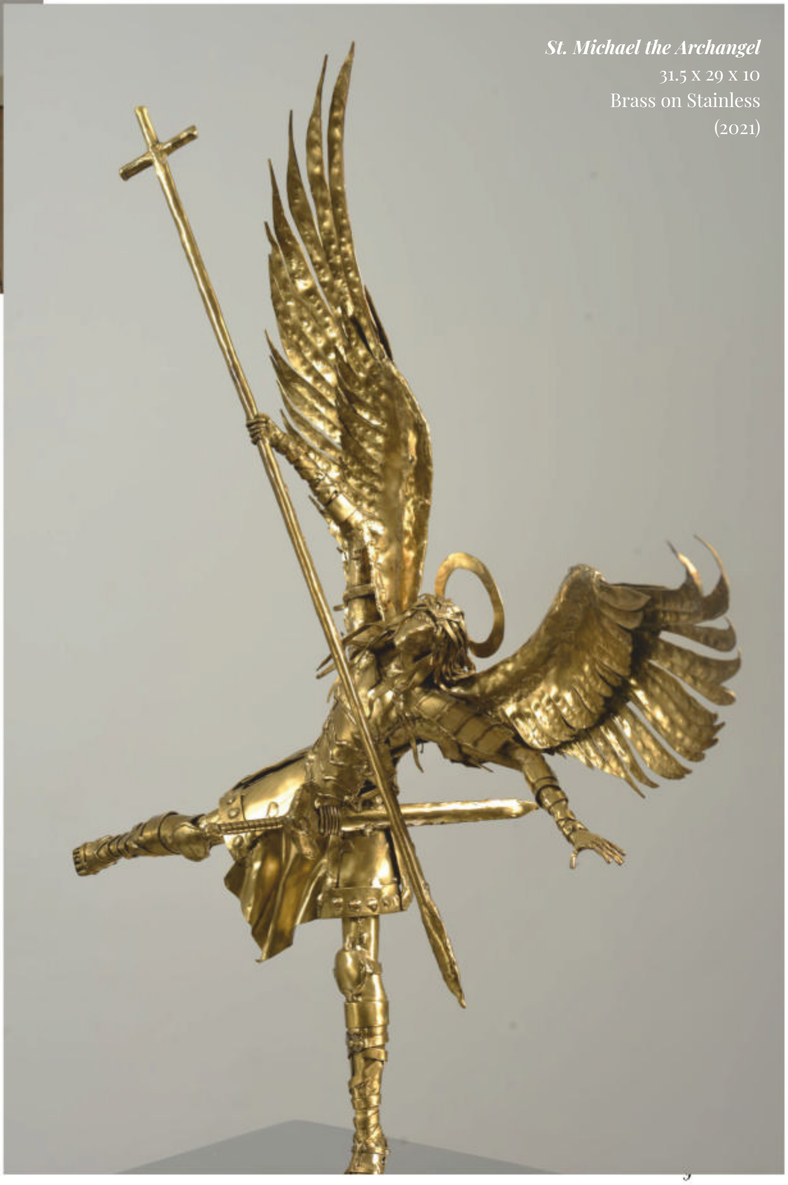
For Glory
33 x 36 x 17
Brass on Stainless
(2021)



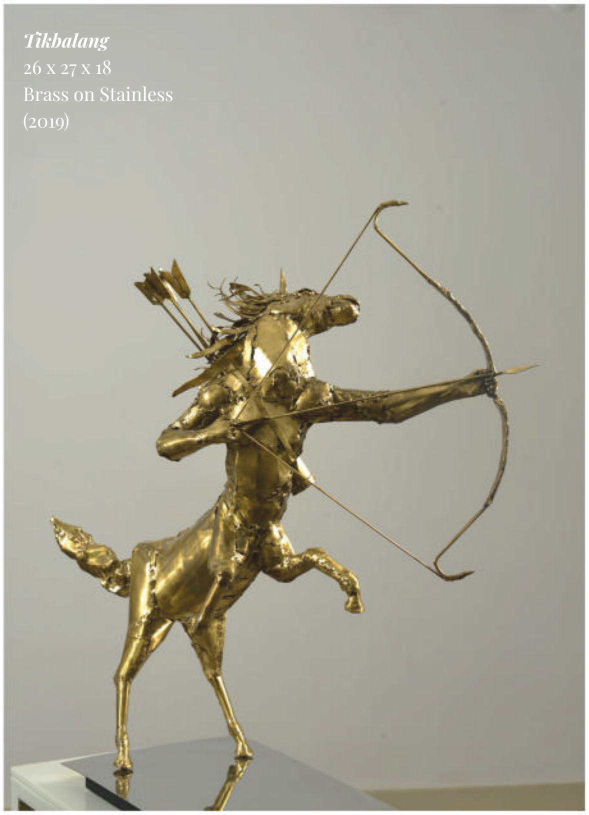
Unbound
41 x 24 x 13.5
Brass on Stainless
(2021)



The Hammer of Thor
26 x 25 x 29
Brass on Stainless
(2022)

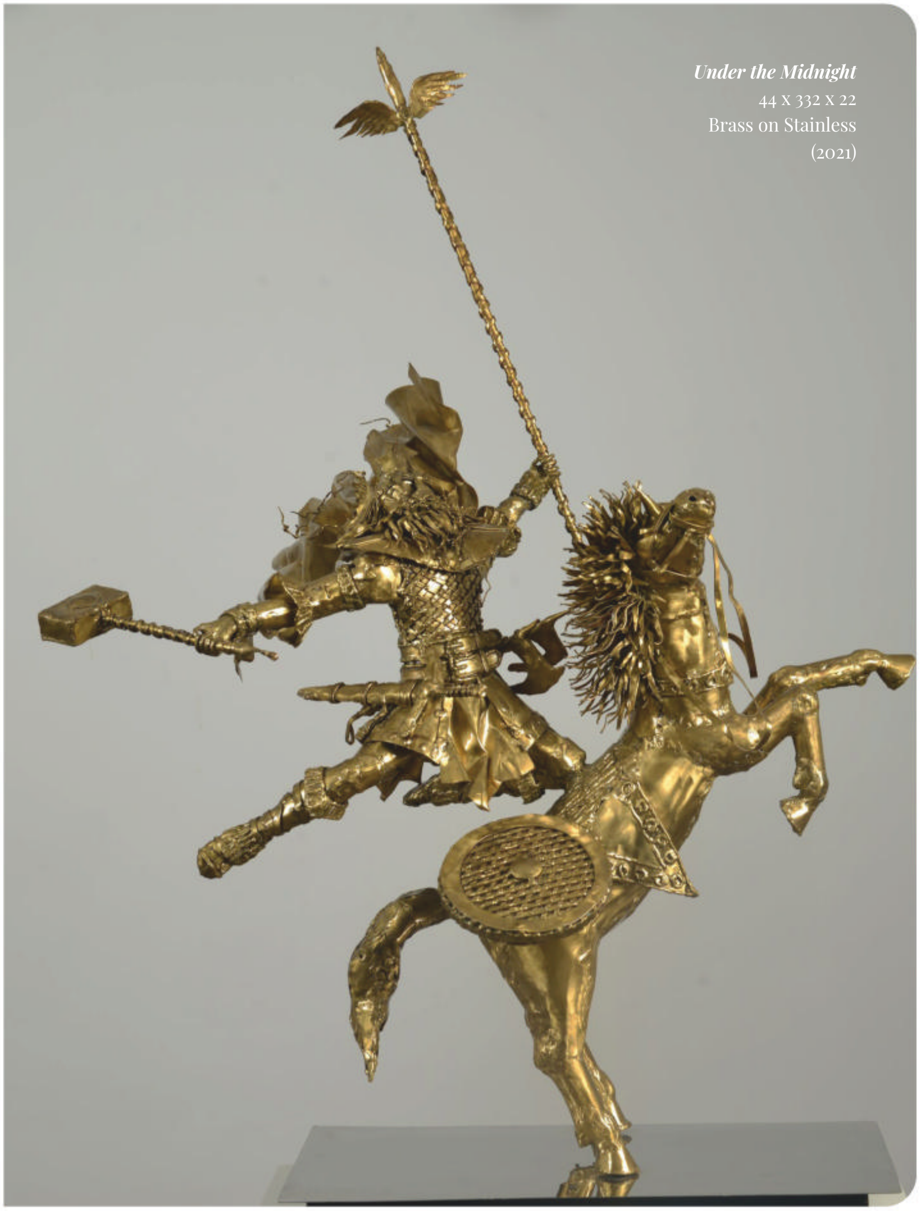


St. Michael the Archangel
31.5 x 29 x 10
Brass on Stainless
(2021)



Tikbalang
26 x 27 x 18
Brass on Stainless
(2019)

After all these years of being an artist, Richard has learned valuable lessons and embraced wonderful experiences. “I always thought that creating art and living a life are two separate things, but in truth, they are both intertwined. Life and our experiences are the sources of art. Distilling one’s experience becomes the essence of the artwork. I used to be challenged conceptualizing ideas, but they now unfold naturally. The ideas flow and the narratives are never forced. The stories sometimes speak for themselves and even if they don’t, the intention of the artist does. It leaves the viewers in awe or surprise. I guess that’s what makes this job amazing.” He beams.



Under the Midnight
44 x 332 x 22
Brass on Stainless
(2021)

Like every artist wishing to succeed in their field, Richard has encountered some challenges. “Since I’ve done a lot of jobs before I became an artist, the biggest challenge I faced was that of acceptance. The art world can be brutal and fickle, and no artist or talent is guaranteed success. You can become the greatest artist of all time, but that may or may not come in your lifetime. I just wanted to be able to be my own storyteller,” he reveals.

The life of an artist is similar to a doctor who is always on call. One is to treat patients, while the other is to heal the soul. “It might sound pretentious to say that everything in my life runs like a piece of well-oiled machinery, but it almost is. Art is a lifestyle, and it is a mindset that you live twenty-four hours a day, awake, or even asleep. There is no on or off button in creativity. Every moment and activity is an opportunity to be artistic. When you tie your shoelaces, you think, can I tie it any better to look better? When you build a house, make a fence, lay out bricks, wrap your things, dress up, eat, and sleep–the same question runs through my mind–how can I make it look and feel better? What ideas can I implement to deliver a statement?” He expresses.

Richard plans to fulfill more exhibits abroad, attend the best art exhibits, and engage in large-scale artworks. “As of the moment, I am creating an art space perched in an eleven thousand square feet property in Imus, City in Cavite which is intended to become an art hub for an artist to congregate, interact, collaborate, and inspire. We hope to be able to provide residencies as well as a public space filled with contemporary art. Art is not only about receiving, but also in giving,” he affirms.

Richard is the loving husband of Thristle, a lawyer who has been supportive of his career all throughout. He is also the doting father of three wonderful children. “My wife and I never butt heads since our discipline is miles apart in the job spectrums,” he quips. “Ever since the pandemic started, my wife quit her job and is focusing on consultancy work. I prefer that since I get to spend more time with her. Isis, my eldest is a licensed pharmacist who is currently handling our cafe in the art space. My second child, Seth is pursuing a degree in tourism, and my youngest, Kira is still in high school,” says.

As we conclude this story, Richard shares some advice for aspiring artists out there. “There is no expiry date for dreams if one will commit to them. One step at a time, day by day, just do what you like. There is no certain formula for success, you just need to find one that works for you. A hybrid practice that is unique to you.”

With the power of his hands, Richard integrates the essence of life to create, define, and express magic through his sculptures. Art has served as the pillar of Richard Buxani’s soul, depicting its true existence.

OTTO NERI

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HOMEDECO

The Flame of Enlightenment

by ***Geraldine Zialcita***

From the very start, artist Othoniel "Otto" Neri already knew what his true calling would be. Born and raised in the Philippines, as early as one year old, Othoniel's mother found him oblivious to his surroundings, drawing shapes and stick figures. While in school, Othoniel would fill the back pages of his notebook with his illustrations.

As a self-taught artist, at twelve years old, Othoniel transitioned from illustrations in his notebooks to painting on canvas. In 2003, he pursued one year of Fine Arts at the International Correspondence School and has garnered several awards in international and local competitions. His keen eye, strong attention to detail, and knowledge of blending shades have produced profound and meaningful pieces for the past twenty-two years. "I released my art to the mainstream fifteen years ago. Being a full-time artist is a huge achievement and has provided me with the greatest fulfillment," he shares.

With a solid drive to hone his craft, Othoniel kept a steady focus to fulfill his childhood dream. Othoniel believes that art serves to be the best tool for artists to communicate and deliver their message to the audience. "Artists are like prophets of their time." He smiles.

With a strong desire to be part of a cultural awakening, Othoniel reveals a twist in his work, defining the Filipino culture that has been highly influenced by Western culture. "After being colonized by the Spaniards for over three hundred centuries, followed by the Americans for many decades, the Philippines lost their identity. I want to preserve our heritage, beliefs, and culture. I want to reclaim what's truly ours and my artwork enables me to express this," he states.

Notable artists like Juan Luna, Fernando Amorsolo, and Anselm Kiefer are one of the artists who have greatly influenced and shaped Othoniel's development. "I am also very fond of Norman Rockwell because of how he portrayed the daily lives of the Americans during his time. I often told myself that I want to be the Norman Rockwell of the Philippines. However, as I evolved in my career, I realized there is a higher calling for me to create a statement and depict the social realities which are better than characterizing the lives of the Filipinos, that way my paintings can speak up against the rotten system of our society," he informs.

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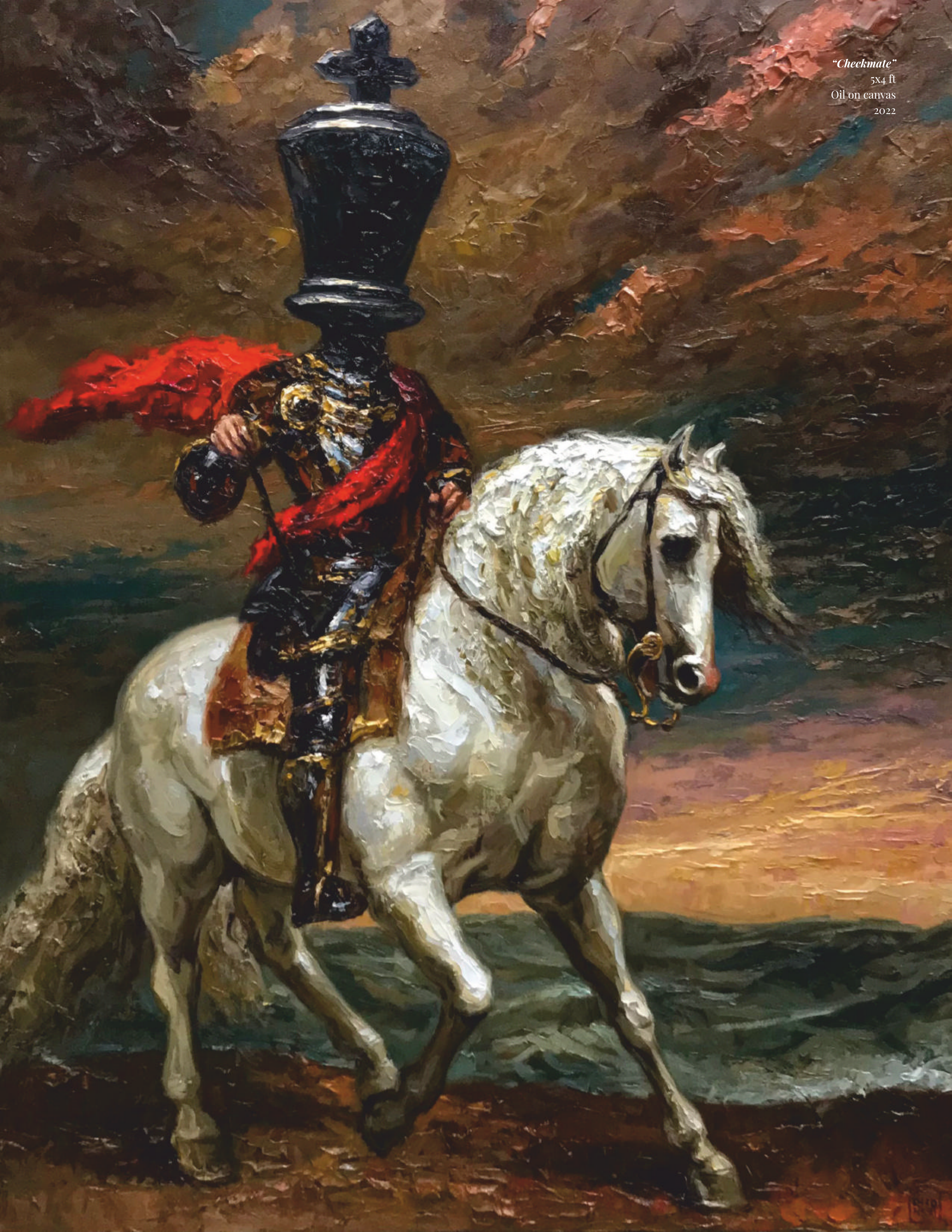
Othoniel's art gravitates to Pop Social Realism, which ranges from very dark social commentaries to pop Filipino culture, adding a twist of iconography, appropriate to pun art. He embraces figurative and impasto techniques for painting and is also a ceramic tile mosaic artist. "The message of my art pieces demonstrates the wounds of our history where I forewarn the present generation to avoid making the same mistakes of our ancestors. With my heavy impasto technique, I use a palette knife to mix the elements to translate into a powerful message," he describes.

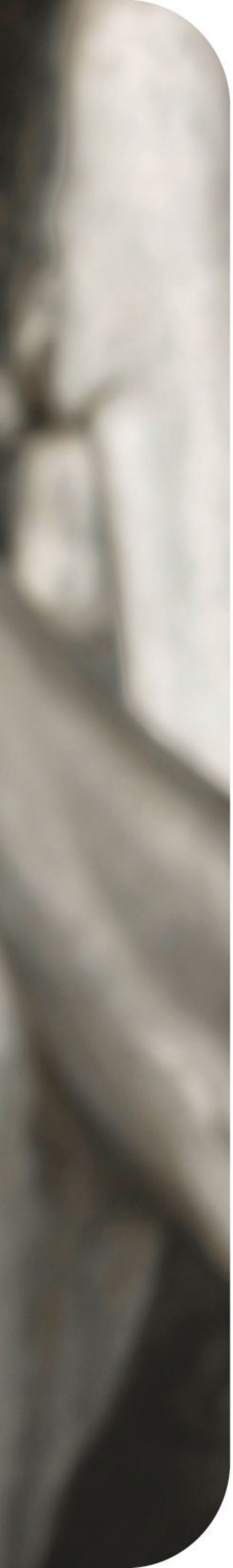
Othoniel can complete a painting in three to five days if he uses a regular canvas. On other occasions and depending on his mood, it can take three to five months to finish an artwork. Going through a mixture of emotions is part of an artist's journey in composing and implementing ideas. "Deriving the concept may take days to six months since I am driven by my experience and the environment at that moment. I want the concepts to take form before jumpstarting a painting. The current situation in our surroundings and society is what shapes my ideas and compels me to immerse in my artworks," he briefs.

Othoniel uses under paint, acrylic, and oil for his finishing touches. He uses six to ten layers of paint for each art piece to achieve and deliver the desired effects and message he wants to come across. "Art is my first wife, and the more I profess my love, the more radiant my pieces become. The ecstasy I feel while painting is endless and gives birth to an orgy of colors and strokes to deliver an intense and passionate connection with my audience," he conveys.

Like all artists, the most rewarding experience for Othoniel is when his artwork connects to his viewers. Understanding the message beyond his paintings and establishing a solid connection with his viewers has always been Othoniel's end goal. "My objective is to always produce beautiful and meaningful paintings that people can relate to. Like our native *ampalaya* vegetable, if uncooked, the taste is bitter, yet once cooked, it's bursting with flavor. I use this metaphor for my dark Social Realism pieces that may appear depressing but with the right aesthetics, my viewers have overlooked the dimness to appreciate what it stands for," he affirms.



"Checkmate"
5x4 ft
Oil on canvas
2022



Despite the naysayers who didn't believe in Othoniel's dream and visions, discouraging and labeling him as too ambitious with his work, he never faltered. Othoniel is living his ultimate dream of using his creative impression to fulfill his utmost potential. Over the years, he has learned that pursuing what you love most, devoting one hundred percent effort, and using the very best of your capabilities will manifest into a fruitful and rewarding outcome. He is based in Alitaptap Artists Community, Amadeo, Cavite where all the magic happens. "The path that led me to where I am now involved a rough road with financial struggles, yet I never succumbed to defeat and kept going, believing in my purpose and knowing that all the hard work will produce a harvest. I'm enjoying every moment and value the constantness and consistency in learning," he expresses.

Othoniel is a living example of how hard work, discipline, and time management can equate to promising results. He balances his time between his art, family, and the community. He plans to create more monumental art in painting and ceramic tile mosaic, train more leaders in art to be part of the cultural awakening, and teach young artists in molding their craft so they can succeed in their careers.

Othoniel eats, breathes, and lives art. He uses it as a medium to express his message, ignite one's perception and define an underlying purpose. Othoniel "Otto" Neri is the flame of enlightenment.

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Vango: Life on Canvas

With the stroke of a brush and the sweep of a hand, Raul Carillo, also known as Vango in the art world, brings life to his canvases.Vango is well-known as a Latin painter and artist, with exhibitions at Art Basel Miami Beach and other high-profile shows. Vango talks about his life before and after he became an artist, his influences and methods, and his experiences showing his work at prestigious venues in this interview. He also discusses the importance of galleries in promoting artists' careers and the steps involved in getting ready for a gallery exhibition. Vango talks about his dedication to developing his craft and learning about developments in his field. Furthermore, he offers advice to budding artists and discusses some personal projects. Come explore the life and work of the talented Latin artist, Raul Carillo: Vango.

Can you tell us about your background and how you became an artist?

As long as I can remember, I have been drawing. In 2012, I started painting as a hobby, but it became more serious as time went by and I discovered this path. I got more practice, and it went from being a hobby to my lifestyle.

How would you describe your artistic style and what inspires you to create?

I like to be versatile. The world of art has no end. I am inspired by photographs and painting styles to put together my own ideas. I capture it on canvas, applying the different techniques that I discover. I never took painting classes.

Can you share with us your experience participating in Miami's Art Basel?

I really enjoyed exhibiting my work in such an important art event. I met many artists, and I was able to give more diffusion to my work.

Vango

How do you feel exhibiting your work in a prestigious event like Art Basel has impacted your career as an artist?

It inspires me to continue raising my level as a painter and as a person to be able to be next to the great exponents of art.

Can you walk us through the process of preparing for a gallery exhibition, from conceptualization to the final product?

I think about the theme or characters, and what I want to express through my paintings. It can be a series, or a standalone.

What role do you see the gallery playing in supporting artists and their careers?

It is a diffusion so that they get to know the artists and thus motivates them to follow their dreams.

How do you stay current and relevant in the art world, and what do you see as the future of art and its place in society?

Art is like everything else; it has to be nurtured. You have to give it love, time, and dedication. That's why I am versatile. I like to know day by day what I am capable of projecting with my hand and my brush.

Can you talk about any specific pieces or projects that hold a special place in your heart, and why?

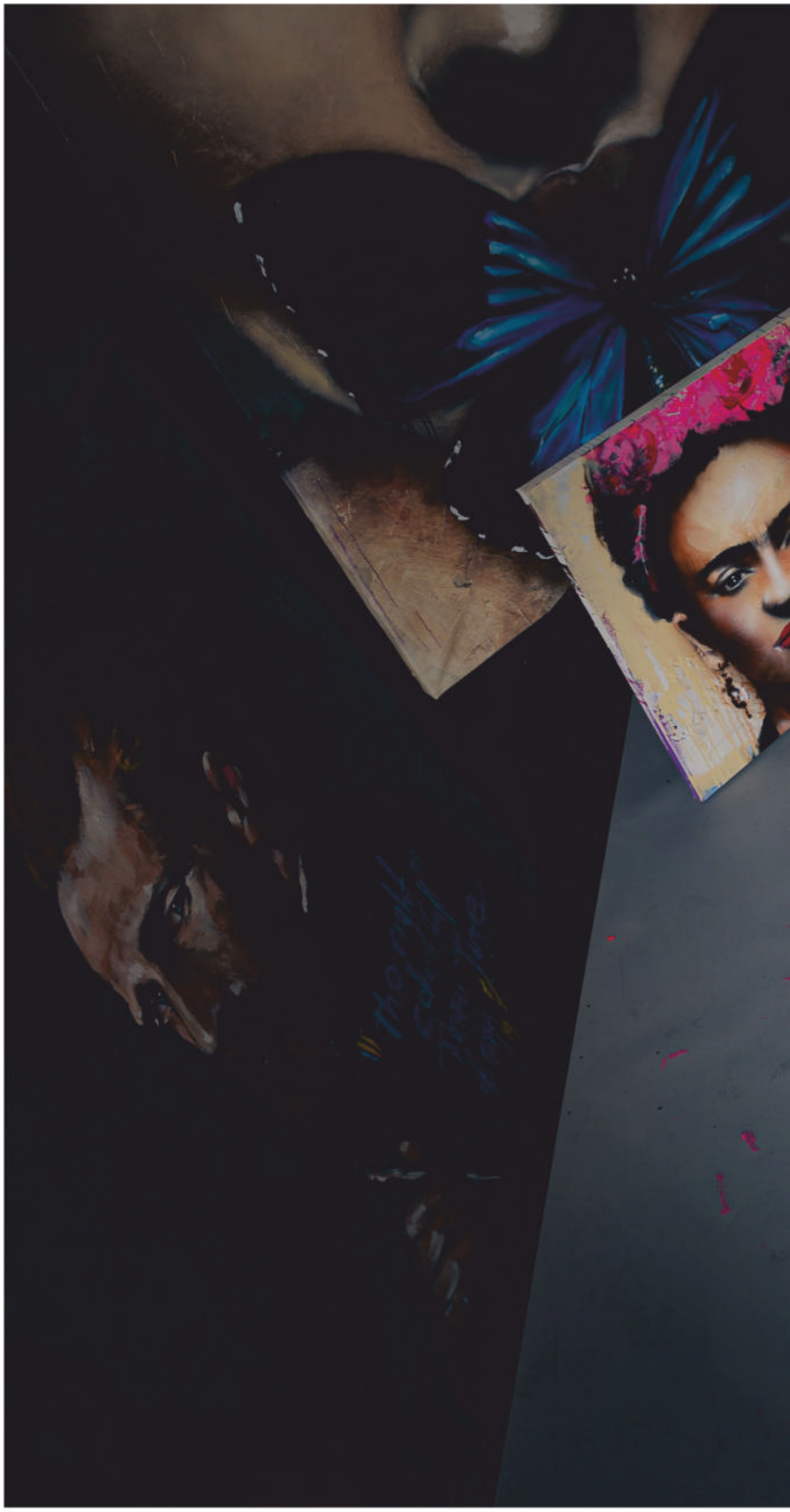
The most important project that will always have a place in my heart is called 'Casa Frida' in Valle de Guadalupe. It was my first project with the help of my great friend, Grisell de la Rosa.

What advice would you give to aspiring artists looking to break into the industry?

Time, discipline, perseverance.

Would you say that art pieces make a home and bring it to life?

Each work gives you something different.



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ANDREW FISHER & JEFFRY WEISMAN

Fisher Weisman is the creative collaboration of **Andrew Fisher** and **Jeffry Weisman**, who joined forces professionally in 2000 to design memorable interiors, furniture and lighting.

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Timeless Elegance to Big City Chic

Words by ***Heide VanDoren Betz***

The duo design and produce the eponymous Fisher Weisman Collection in San Miguel de Allende, Mexico, where they have a spectacular home and an expansive studio. The Collection is sold through a network of showrooms across the US and in Mexico, including the dramatic gallery the firm opened in April 2022 in the historic center of San Miguel de Allende that showcases both the Collection and Fisher's art and new jewelry collection.

Fisher and Weisman continue to design interiors with San Francisco-based Fisher Weisman Brugioni, as co-creative directors of the firm run by Bryn Brugioni, their protégé.

The firm's work, described in the New York Times as "Drop dead, big city chic," has been widely published including a monograph on the firm's work, *Artful Decoration*, published by the Monacelli Press.

Heide Betz: Tell us about your personal backgrounds, your upbringing, and your family life. Any anecdotes of your early years?

Andrew Fisher: I grew up in Ann Arbor where my father was a professor of piano at the University of Michigan. We were surrounded by music and musicians, every kind of craft, and ambitious cooking and entertaining. My mother taught me every kind of needlework and I built a harpsichord from scratch with my father (who had 7 keyboard instruments spread throughout the house). For family projects, we would do things like reupholster the living room furniture. Really. I grew up confident that if I could think of it, I could make it.

Jeffry Weisman: I grew up surrounded by lots of family and the casual lifestyle of suburban Los Angeles in the '60s and '70s. My paternal grandmother was a passionate art lover and inspired my sisters and me to love museums and to appreciate beauty wherever we found it. A favorite aunt met an oldish hippy who ran an art school in her house, where every room was set up for a different craft, and my mother enrolled me. I spent several afternoons and weekends there over the course of several years.

HB: How did you become interested in design; when did you realize this was your life's path?

JW: I knew art and design were what I loved but did not know how I could make a living with either, so I assumed they would be hobbies rather than my career. When I got into Stanford, my grandmother made me promise that I would take a class with Nate Oliveira. I had no idea who that was but promised. At the end of his life drawing class, he asked me what my major was. When I said I was undeclared, he said "It would be a shame if you are not an art major." That did it, my confidence went straight up to 100%.

AF: There was never any question at all. I have a completely visual brain and am happiest when my hands are making something new and beautiful. I can literally work from the minute after I walk the dogs in the morning till dinner time. And if Jeffry is away, I can continue till bedtime.

HB: Jeffry, I understand you attended business school (while also studying art) at Stanford. How did you go from there to your first collaboration with an architectural firm?

JW: Actually, it was the other way around; I went directly from Stanford undergrad to SOM and Gensler. My studies were based on the programs established at Cranbrook mid-century, where my mentor Matt Kahn studied. There, design was distilled to its essential elements and students learn how to think about design (rather than a specific trade). Matt's daughter, Claire, worked at SOM and arranged an interview for me. Luckily, I graduated in a flush market and SOM was willing to help me fill in the professional blanks. When I started business school, I left the corporate design world behind.

HOMEDECO

HB: Andrew, how did you become interested in designing objects, lighting, furniture, and jewelry? Tell us about the beginning of your career.

AF: These were all the things that I loved to make growing up and that I explored in my studies at the California College of the Arts. While I made a living decorating, I always had an art studio where I could build furniture, craft chandeliers, paint and sculpt, make dolls, or build a massive bird cage. I didn't put a lot of energy into jewelry until this year when I awakened from a dream about beautiful woven bracelets and knew it was time to go back to my bench.

HB: Andrew, how did your lush, glowing, gilded tapestries come about? Can you share a bit about your process?

AF: I had long been fascinated by the woven and gilded fiber pieces of Olga de Amaral and began exploring where that inspiration would lead me about 15 years ago. Working with canvas, paper, and steel that are sewn together and painted and gilded, I've developed a more graphic and painterly vocabulary that I find terribly compelling.

HB: And your sculptural lamps and chandeliers?

AF: These mostly evolved directly from sculptures. Both show my background as a maker of jewelry in their gilded surfaces and dangling elements.

HB: How long have you both collaborated and how did this come about?

JW: We merged our interiors practices in 2000 after John Hallock retired. We had been collaborating a bit since we became a couple in 1996, most notably on our own residences in San Francisco and Healdsburg. The timing was great as the economy boomed in the first decade of the new century.

HB: Jeffry, you have designed many spectacular interiors worldwide; who is your typical design client?

JW: Our clients tend to be sophisticated with an appreciation for artistic, unexpected solutions. Individuals who want to push the envelope to make something original and enduring. We have never had one "look" and as a consequence, clients must have the confidence to experiment and explore.

HB: Who is your favorite/preferred client?

JW: The perfect client is smart, decisive, open-minded, trusting, and of means. (Creating custom interiors is unavoidably costly)

HB: Potential clients you do not work with and why?

JW: The internet has created multitudes of experts and this is as challenging for your doctor as it is for your decorator. We appreciate clarity about what clients love, but clients pay us well to do our job and we need them to trust us. A client who is looking to do their house with us is not a fit, micromanaging us is a sure fire way to water down the end results.

HB: You have homes in San Francisco, Mexico City and San Miguel de Allende where you spend a good amount of time. Why San Miguel?

JW: We loved the fifteen years we lived on 27 acres in Sonoma County, but when we sold that, we wanted something completely different.

We had long dreamt of having a place in Mexico, a country we both have loved visiting since childhood. Just a month before we sold the ranch, my sister vacationed in San Miguel and reported upon her return that she was certain we would live there one day. So, we headed there a few weeks after closing escrow in Sonoma, and by the end of the first day of sightseeing, we agreed. We started looking for a house the next day. Nine months later, we moved into our fully rebuilt 18th century property. I now spend about half the year there while Andrew spends even more.

HB: What is the history of your fabulous home?

JW: The Spanish founded San Miguel in the 16th century after the discovery of tremendous aquifers. It was conveniently located between silver mining cities and the availability of water was prized. The main source is at the end of our block. Our home was built in the 18th century as a tannery working the cowhides from nearby Leon, also taking advantage of the plentiful water. While it evolved as a residence over most of the 20th century, it was pretty much a blank slate when we bought it. We had a great time imagining what it would have looked like had it been built as a home rather than a light-industrial building originally, and then adding in all the modern conveniences for how we live today.

1775

Piedmont Dining Room

HB: Will you talk a bit about your lifestyle in San Miguel lifestyle.

JW: San Miguel is the most social place we have ever lived. Houseguests, cocktail parties, and dinners are pretty much nonstop. The town has a very engaging group of ex-pats and Mexicans from all over the country, plus a constant flow of the interesting visitors that keep it interesting and fun. Charrito and Chicharrón are our miniature poodles and are great mascots.

HB: You both design and produce for the eponymous Fisher Weisman Collection in San Miguel de Allende, Mexico. Do you work with local craftspeople?

JW: San Miguel is a UNESCO world heritage site because of the quality of traditional Mexican craftwork practiced there–that's part of what makes it a wonderful place to live and is what inspired us to create our lighting and furniture collection there. We partner with extraordinary artisans and employ mostly women, including many who lack childcare and are able to make lamp parts and apply finishes for us at home.

HB: How did your artistic vision come about?

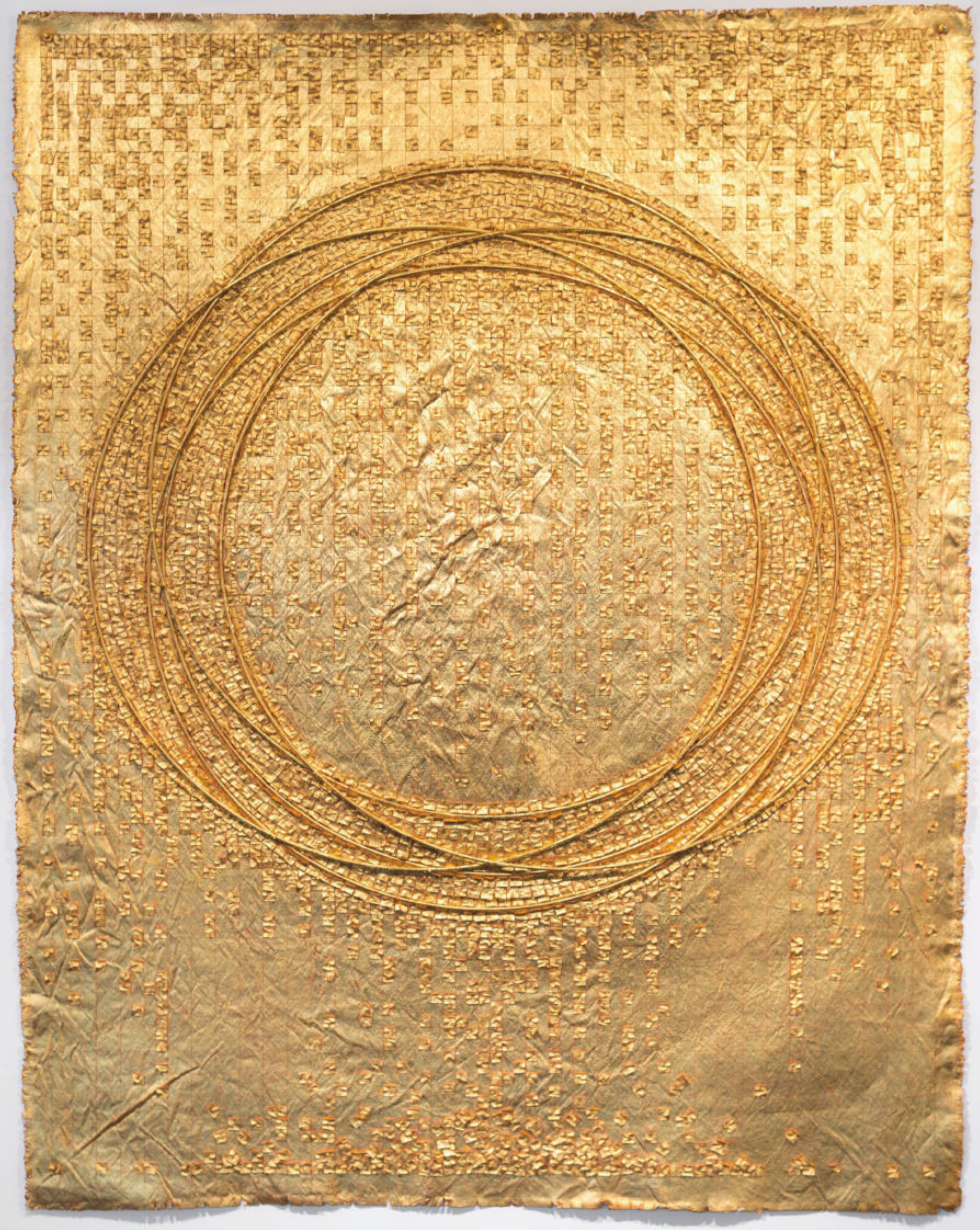
JW: The artistic vision for our Collection grew out of a furniture show that Andrew had at Gump's in San Francisco in 2010. When we met the artisans of San Miguel we saw an opportunity to build a company around furniture, lighting, and accessories inspired by Andrew's studio art, incorporating local craft techniques and the indigenous materials of Mexico like papier mâché, sisal rope, tropical sustainable hardwoods, local leathers, and papel amate, a wood veneer made from the bark of ficus trees that resembles goatskin.

HB: You and Andrew have been together as partners for 26 years. Do you find it challenging to live and work together or is it a "Match Made in Heaven"?

JW: That depends on who you ask! As a total extrovert, it couldn't suit me better. Andrew, who like most artists needs a lot of solo time, found it challenging when we were full time in San Francisco. Now that we have houses thousands of miles apart (rather than 70), he gets plenty of alone time and everyone is happy.

HB: Do you share creative and business decisions, or divide the responsibilities?

JW: Yes, we do both. We divide as much as possible to be efficient but never hesitate to bring each other into the conversation when helpful.

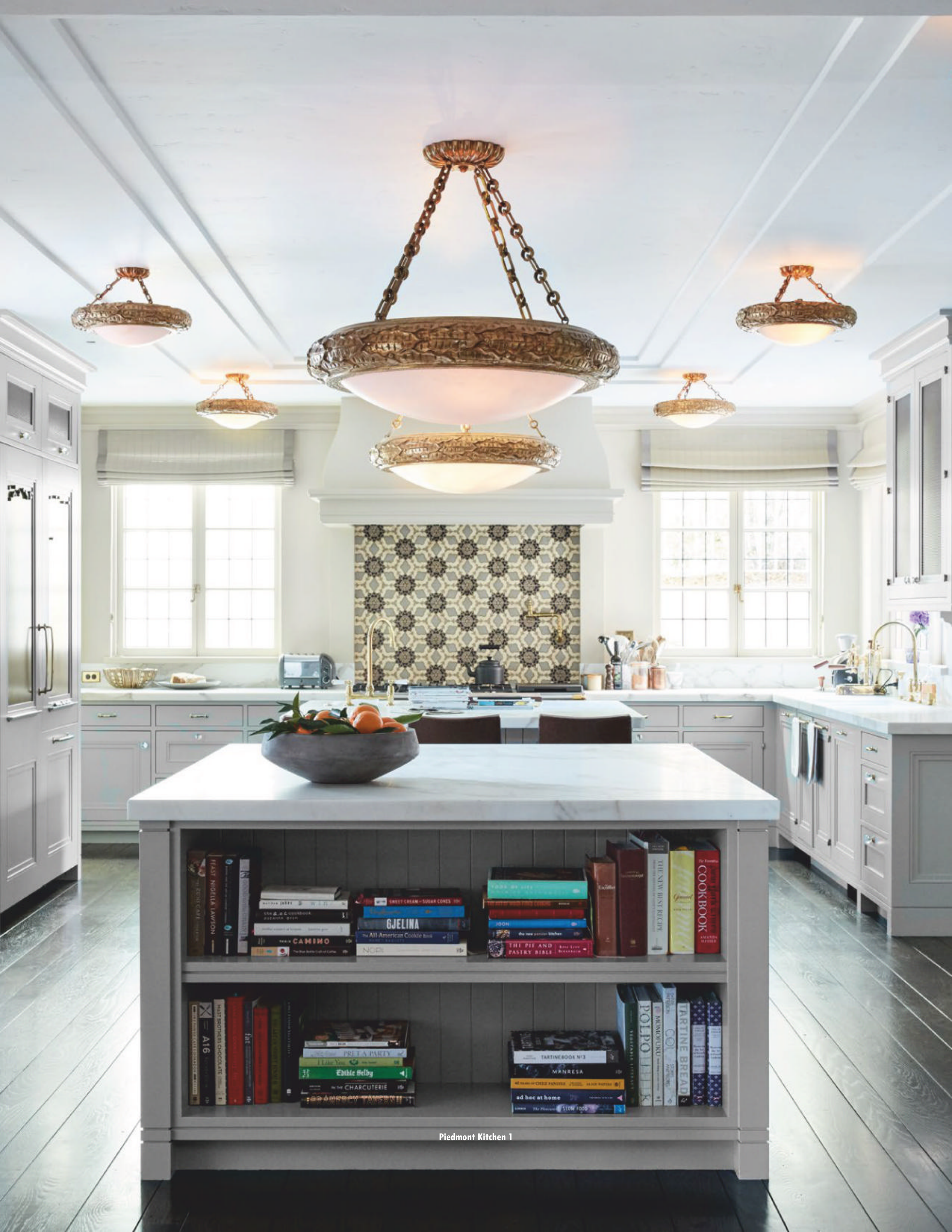


Andrew Fisher Artwork | RAIN 2 2015 | JCS4596

Sun Valley Living Room

Piedmont Living Room 2

Piedmont Entry 1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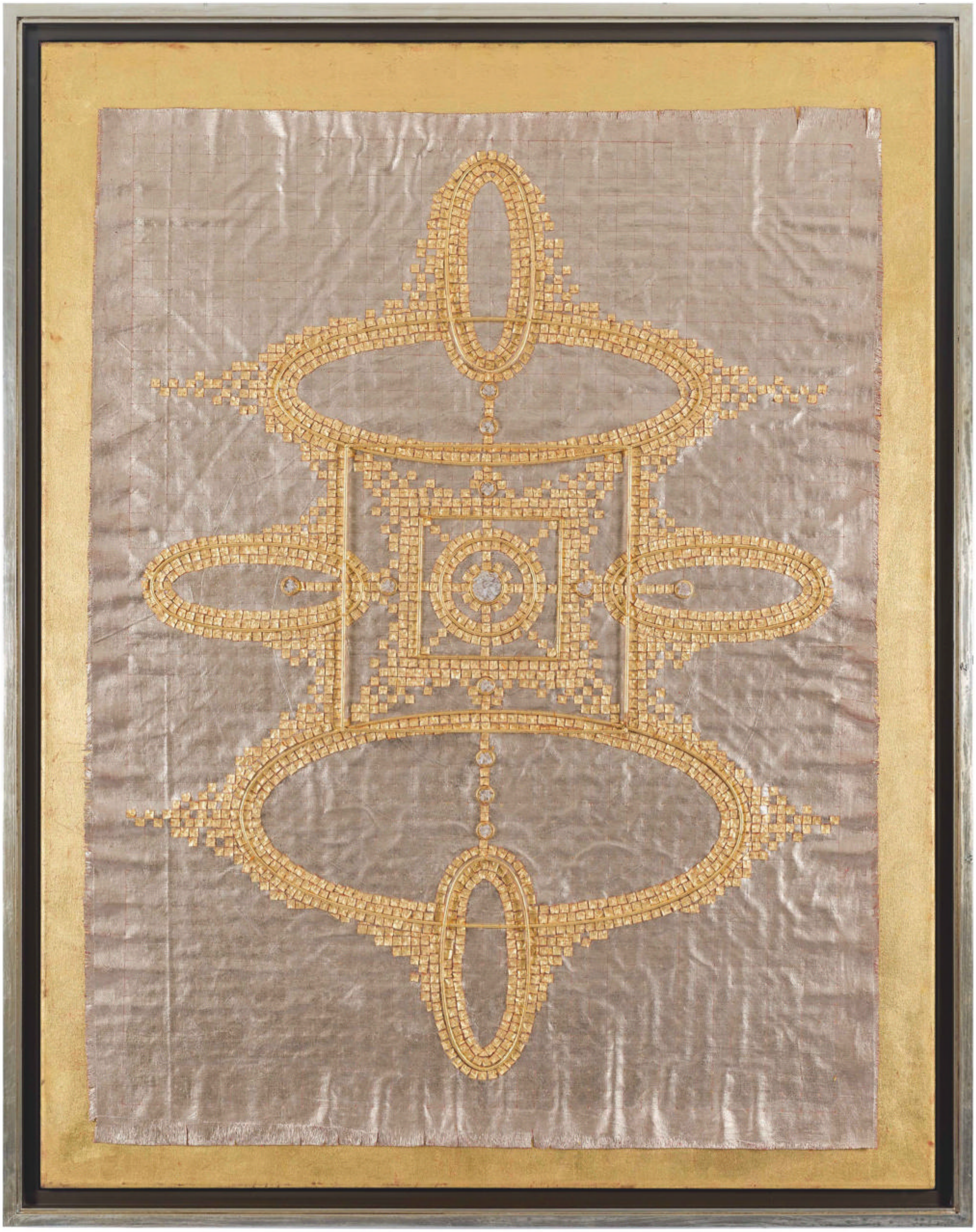
Piedmont Kitchen 1

Piedmont Entry 2

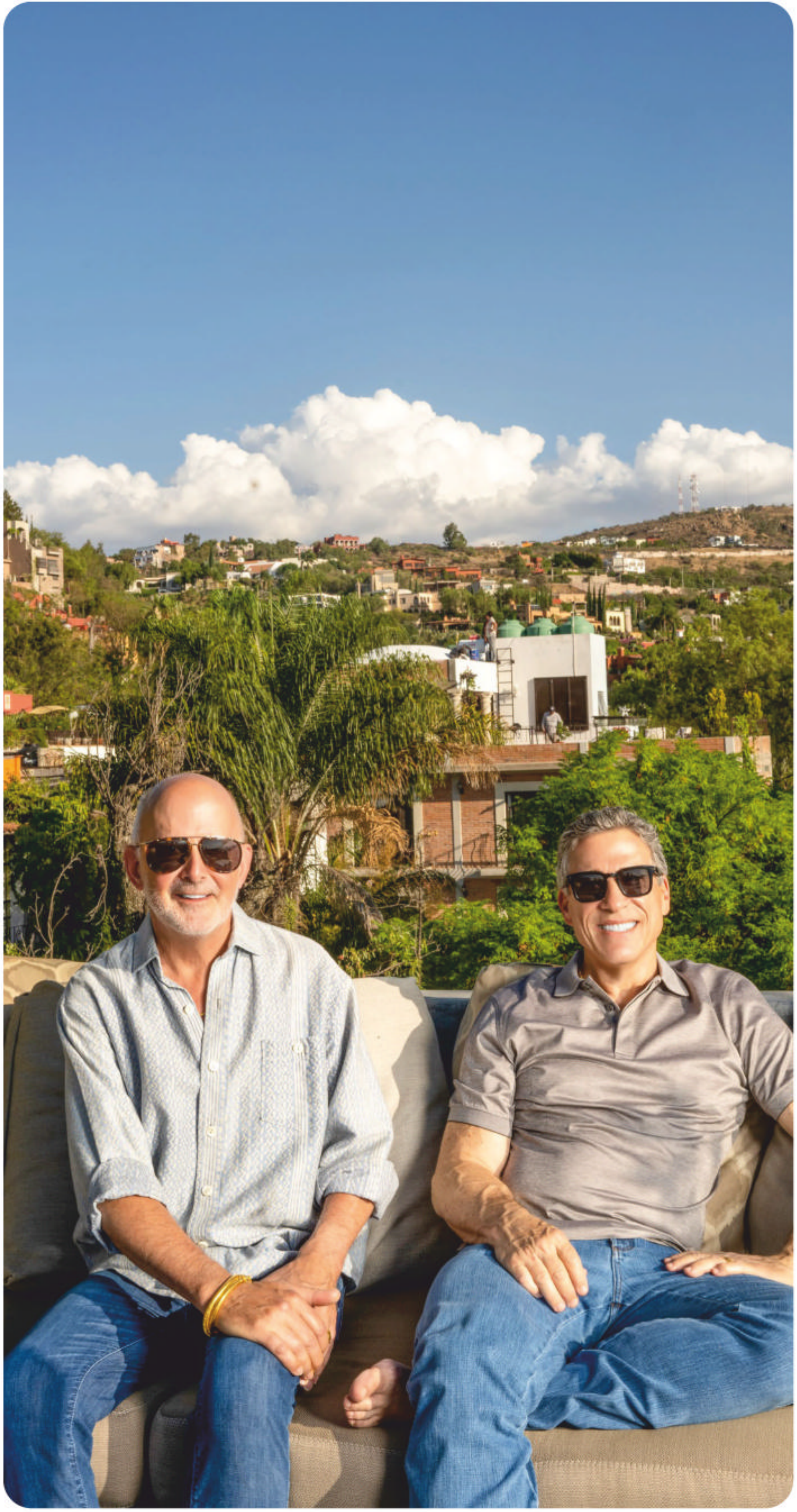


Andrew Fisher Artwork | ATLANTAS 2019 | JCS00027-23

Ballet Russe de Monte Carlo

HOMEDECO

VOGUE
TOWN
TOWN



HB: If not in San Francisco, San Miguel, and Mexico City, what are some other favorite venues for you?

JW: We adore travel and are on the go a lot. We love the exoticism of India, Burma, and Southeast Asia; the old world romanticism of Italy and France; and we are loving exploring all over Mexico.

HB: Your favorite vacation spot–maybe an odd question living in colorful San Miguel...

JW: Nowhere on earth is more beautiful to us than Rome. The sophistication, the elegance, the materials, the romance, the food, the shopping, the design, the people... it is heaven on earth.

HB: Favorite restaurants in San Miguel?

JW: The Restaurant owned by Donnie Masterton, who trained with Traci des Jardins and was a chef in San Francisco at Lulu, among other restaurants. Located in the courtyard behind our new gallery, it has consistently delicious food, great service, and the perfect mood.

HB: Favorite shops in San Miguel?

JW: *Fisher Weisman Collection* at Sollano 16
Recreo San Miguel – Recreo 26 – chic women's fashion and Andrew's jewelry.
Roma Quince – Jesus 20 – chic housewares, ceramics and fashion.
Wabi – Jesus 3A – stylish old and new furniture and art.
Meson Hidalgo – Hidalgo 19 – Laura Kirar's compound offering her furnishings, fashion by Carla Fernandez and the incomparable fragrances of Xinú.
La Calaca – Mesones 93 – great antique textiles, ceramics, and more.
Mixta – Pila Seca 3 – gifts, jewelry, home furnishings, and casual fashion.
Casa Michoacana – Calzada de la Aurora 23 – best Oaxacan ceramics and copper.
Fabrica la Aurora – Calzada de la Aurora (without number) – a former textile factory now hosting galleries, shops, and restaurants.

HB: When not creating, dining, entertaining, or shopping what is your favorite pastime in San Miguel?

JW: Relaxing. Our house is in the historical center of town but an oasis. Beneath the massive jacaranda trees, two of which are more than a century old, we relax in dappled sunshine to the sound of fountains gently splashing. It's hard to beat.

Fwb-sf.com

JACQUELYN PIO RODA

@assumptionista

Finding your ideal home can be overwhelming without proper guidance. Realtor and entrepreneur **Jacquelyn Martinez Pio Roda** understands the difficulties of searching through listings and making a confident decision. With her extensive knowledge, skills, and experience, she will simplify the process and lead you to a successful real estate investment. Jacquelyn is dedicated to providing top-notch service and forming lasting relationships with her clients.

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A Trailblazer in the Real Estate Industry

by ***Geraldine Zialcita***

Growing up in the Philippines, she graduated from an all-girls Catholic high school at the young age of 16 and soon after, migrated to America. “I celebrated my sweet sixteen with a big party and a few weeks later, boarded a plane to embark on a new journey in San Francisco to attend college in the fall. The transition was significant, going from a sheltered life in Manila to the freedom and opportunities of a big city like San Francisco,” she shares.

Jacquelyn followed in her father’s footsteps and pursued a bachelor’s degree in Engineering. “I was influenced by my father’s stability and success in his career. However, my mother saw that Engineering wasn’t what made me happy and encouraged me to follow my passion. I’m grateful that I took her advice and switched to a Bachelor’s degree in Marketing and Communications at the University of San Francisco. It was there that I not only graduated but also met my husband,” she relays.

After graduation, Jacquelyn’s first job was at Charles Schwab. She then worked as a Marketing and Advertising Manager for several prestigious Fortune 500 companies, including Sun Microsystems, Robert Half International, and Del Monte Foods. In her role, she managed global marketing budgets of up to $80 million, leading national and global teams. “I never realized how valuable my marketing and negotiation skills would be until I entered the real estate industry. While my corporate marketing experience was exciting during the dot-com boom, it was also very demanding, with long workdays,” she recalls.

Jacquelyn’s family has always invested in real estate. Her grandparents owned vast sugarcane lands and diversified this by using profits from the sugar business to purchase residential and commercial real estate. Jacquelyn’s grandmother would spend hours talking to her about how she grew up and how her passion for real estate investing led to the way they expanded their real estate holdings throughout their lives. She always advised, “As soon as you can, get into real estate.”

“I obtained my real estate license intending to gain more knowledge to start investing in real estate. I was my first client when I purchased my first home at 22 years old. My grandmother believed in me and gave me a loan for a down payment for my first home. It was from the equity in this first home that I was able to multiply it into several real estate holdings just like my grandparents did before me. I was involved in real estate part-time working with family and friends as my clients. They seemed to like how I negotiated and advocated for them and then referred me to their contacts interested in buying or selling homes, and shortly after, I generated a roster of loyal clients,” she describes.

Eventually, this enterprising woman bid the dot com industry farewell to focus full-time on real estate. She worked for prominent companies like Coldwell Banker, Prudential, and BHG where she received stellar training and achieved numerous Top Producer awards for her hard work, efforts, and success. “I am very grateful for everything that I learned and felt this was the best time to establish my own brokerage and concentrate more on cultivating my relationships with my clients and providing flexibility,” she briefs.

With a solid dream, this relentless woman pushed the envelope and launched Luxmore Real Estate, a boutique real estate firm in 2010 and built a competent core team of professionals which has enabled her to diversify and cater to a wider demographics.

Luxmore showcases homes and estates in Napa Valley and throughout the San Francisco Bay Area. Working for the tech companies enabled Jacquelyn to build connections with investors and also provided her with substantial knowledge of various areas. “I’m very familiar with the Bay Area and understand the micro markets of each city. I designed my company with a vision to cater to all clients around the Bay Area. To be able to achieve this business model, I work with a team of agents in designated areas. For example, if I am helping buyers, I have a team member manage showing properties, while I guide the Buyers throughout their search. My role is to strategize our approach, and since I ultimately understand micro-niches, one area will vary from another area. I conduct my due diligence and design different strategies for each area, utilizing best practices across the real estate markets in the Bay Area. We offer a one-stop-shop for our services,” she informs.

As the founder of her company, Jacquelyn’s responsibilities involve overseeing operations and mapping out her priorities for the day. Before launching a listing, she works with a production team, scriptwriters, photographers, and videographers to generate the best visuals and presentation elements of a property. “Since I worked in media, I know where to invest our marketing budget. A home in Silicon Valley would be different from a vineyard estate in Napa. When I first meet with a client, I evaluate what their needs and wants are. Some couples don’t share the same preference and I need to strategize, narrow down, and find commonalities in what they are looking for,” she conveys.

Jacquelyn has been living her true calling and enjoying the amazing ride of her real estate journey. “I believe there is more to selling properties to clients. My business is very personalized and most of my clients have become close friends. It has been an honor to be there to help people through their biggest milestones in life. Be it, helping them discover and purchase their first home as a married couple, receiving a call from past clients who are expecting a child and upgrading to a bigger home, or clients selling because they are relocating to another state, or downsizing when their kids go off to college. I always feel a huge sense of fulfillment and purpose when I can help clients in these key moments in their life. I have been present throughout their milestones.” She beams with pride.

Ryan
Enzo
Matteo
Jacquelyn
Bianca

*“MASTER THE SKILLS,
PURSUE YOUR PASSION,
AND PAVE YOUR WAY.”*

After being a veteran in the real estate industry, Jacquelyn has gained substantial knowledge, skills, and experience, yet each day is always a new adventure filled with excitement and passion. “I feel that the most powerful thing you can do as a realtor is to listen to your clients. A home is not a commodity since this is where you will be spending your life. I don’t just focus on selling, but on building strong and long-term relationships with my clients. Real estate is all about timing, and my encounters have led me to fruitful opportunities. I have been blessed to acquire global clients through word of mouth and referrals. I never hard sell and everything is organic. When you’re passionate about what you do, it never feels like a job,” she narrates.

Jacquelyn recognizes that running a business entails a lot of hard work and being on call 24/7, but she feels fortunate to have a supportive husband like Ryan and three children, Bianca (12), Matteo (10), and Enzo (6), who understand her responsibilities and commitment. Despite the difficulties of balancing work and family life as a working mother, she has a strong family foundation and treats each of her children like they are clients, giving them individual attention, love, and affirmation.

Jacquelyn is a firm believer that a woman running her own business is an empowering example and she wants her daughter, Bianca, to see this firsthand. She wants to demonstrate that as a woman, she can have multiple roles and responsibilities, including being a wife, mother, and entrepreneur, while still maintaining a healthy balance. By showing Bianca what she does in her work, such as open houses and property listings, she hopes to inspire her daughter to explore all the possibilities available to her just like Jacquelyn’s grandmother did before her.

As a successful real estate professional, Jacquelyn uses her influence to empower other women by sharing her experiences and successful strategies. Living in Napa Valley provides her with opportunities to network and support women in her community.

When she’s not working, Jacquelyn enjoys spending quality moments with her children, trying new restaurants, and exploring various cultures through travel. They have visited numerous countries, including Croatia, Japan, Galapagos Island, Ecuador, Copenhagen, France, Canada, and more. She was recently invited to be part of the Culinary Institute of America at Copia’s Society of Fellows, where she encourages community interaction through culinary adventures.

This dynamic woman aspires to expand her network and provide her clients with exceptional service in their real estate transactions, saving them time and guiding them through the process in the most meaningful way. As a parent, she prioritizes instilling strong values in her children, who she considers to be her greatest accomplishments. In her free time, she hopes to travel more and take her family to explore the world.

She concludes her statement with valuable advice to people who wish to pursue the same path as hers. “Stand on the shoulders of those who came before you and pave your own way. There are so many resources out there to tap into. Use your networking skills to establish those connections. No need to recreate the wheel since it has already been done. Master the skills, pursue your passion, and pave your way.”

Jacquelyn is thankful for the encouragement and support from her grandmother and mother, who inspired her to follow her dreams. She reflects on her journey and feels grateful for all that she has accomplished. By following her passion, Jacquelyn has helped her clients realize their dream of homeownership.

Jacquelyn Martinez Pio Roda is *A Trailblazer in the Real Estate Industry.*

www.luxmorerealestate.com

ROMEO TABUENA

The Collection

Venue: Galeria Lienzo

Thomas R. de Luzuriaga, Jackie Zayco, Carmeli Bantug Zayco, Mikko Zayco, Nacho Zayco

Thomas R. de Luzuriaga

Romeo V. Tabuena moved to San Miguel de Allende, Mexico, in 1955, but he always retained his Philippine citizenship. His art changed into a more prismatic style after he moved to Mexico, showing people going about their daily lives.

His earlier works retain a sense of translucency and fluid form and are frequently rendered in jewel toned colours and interlocking cubist influenced shapes, whereas those from his later "Mexican" period are more opaque and have a stylized geometric quality that seem to cross reference the works of fellow Filipino artist Hernando Ocampo and the aesthetic of Mexican muralists.

By this time in his career, Tabuena had moved away from stark landscapes and pure modernism, and his figures had taken on a more naturalistic rendering and emotional intimacy.

Numerous honours have been presented to Tabuena for his service, including the Philippines' 2007 Presidential Merit Award. He attended the eighth Biennial in Sao Paulo, Brazil, as the official representative of the Philippines in 1965. He also had solo exhibitions in Manila in 1973, Mexico City in 1975, and Galeries Bleue in Manila in 1981. In 1995, the Instituto de Bellas Artes, Centro Cultural Ignacio sponsored a significant exhibition of his art in San Miguel de Allende.

The National Art Gallery, National Museum of the Philippines in Manila, the Lopez Memorial Museum in Pasig City, and the Harwood Museum of Art in Taos, New Mexico, all have pieces of his work in their collections.

ABOUT THE ARTIST

On August 22, 1921, Romeo Villalva Tabuena, a painter and printmaker, was born in Iloilo City, Philippines. He majored in painting at the University of the Philippines and studied architecture at the Mapua Institute of Technology in Manila. He continued his education by studying with American artist Will Barnet at the Art Students League in New York in 1952 and with Henri Goetz at the Académie de la Grande Chaumière in Paris in 1954.

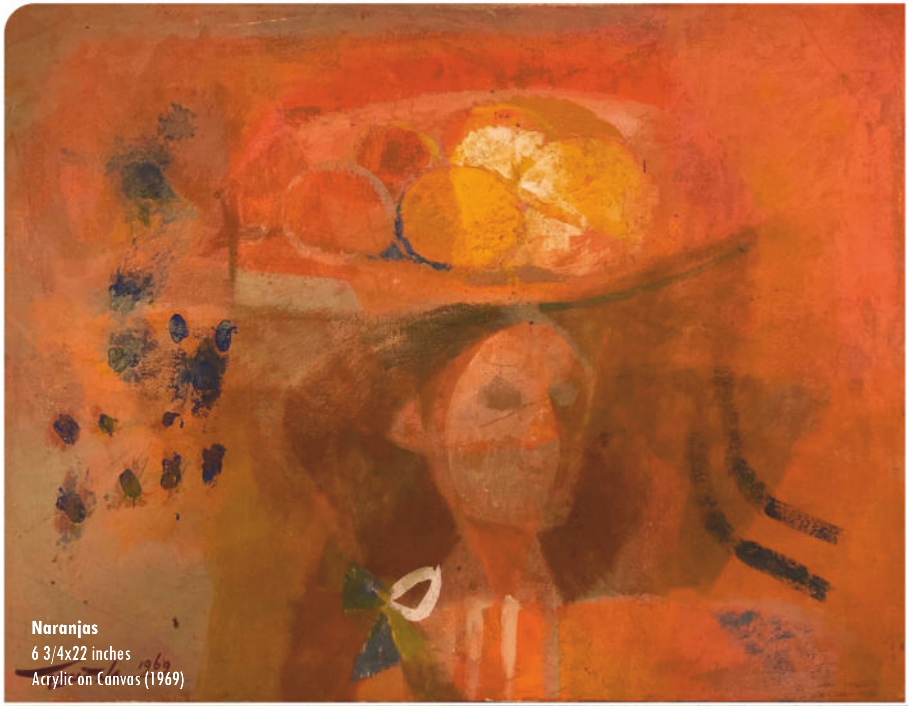
Tabuena's work typically consists of figures that are put together from subdued, monochromatic outlines despite his use of a wide variety of subject matter and materials. His aesthetic is frequently cubism-inspired, imposing fractal-like geometric patterning on recognizably geometric objects.

He died on October 15, 2015 in San Miguel de Allende, Mexico.

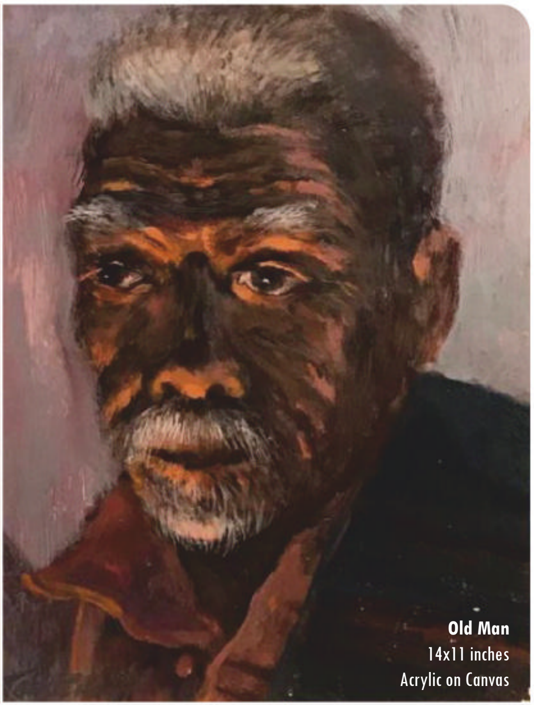
Joey Solinap, Rohit Chugani, Thomas R. de Luzuriaga

Isa Martin, Paulina Reyes R. de Luzuriaga, Nina Tinsay

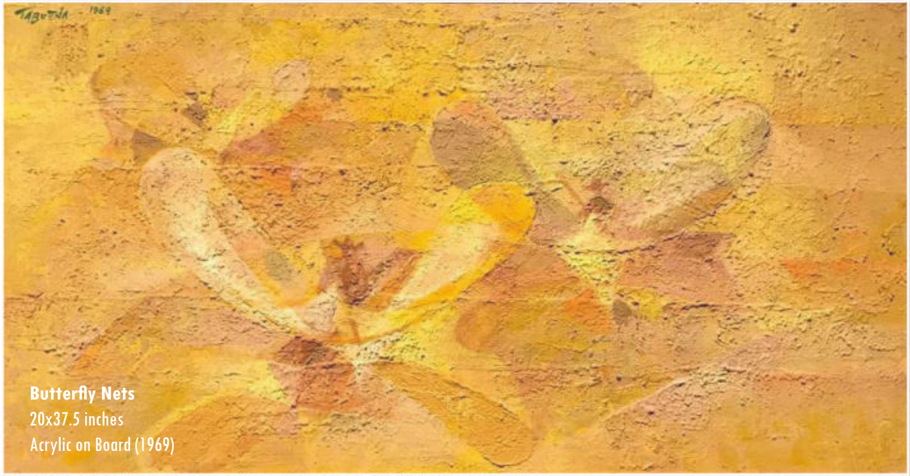
Aiber Arela, Aubrey Arela, Nacho Zayco, Luis Kilayko,
Thomas R. de Luzuriaga, Rohit Chugani



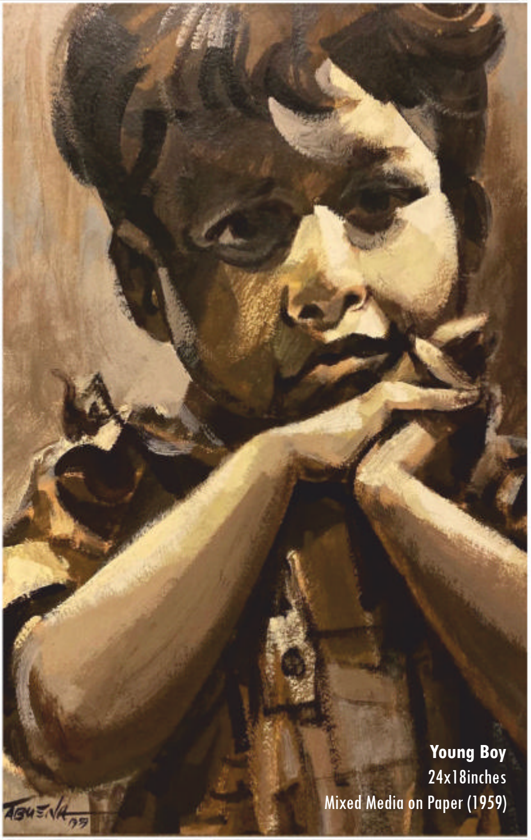
Naranjas
6 3/4x22 inches
Acrylic on Canvas (1969)



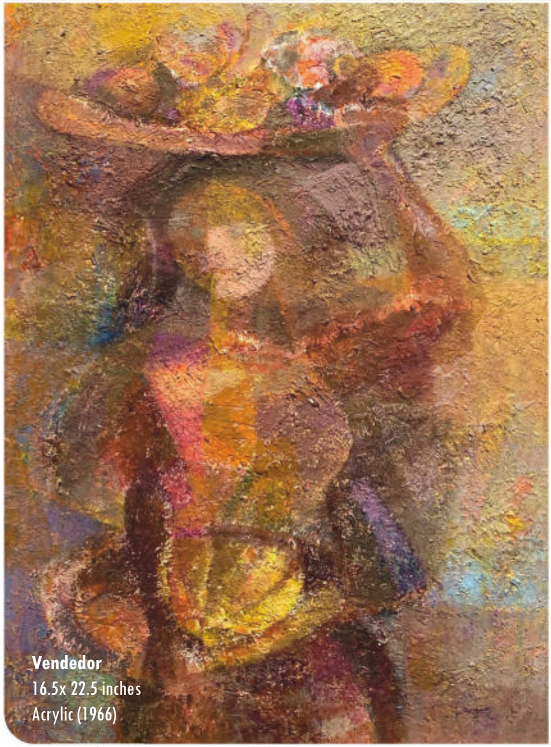
Old Man
14x11 inches
Acrylic on Canvas



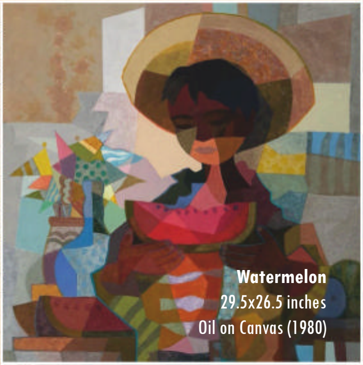
Butterfly Nets
20x37.5 inches
Acrylic on Board (1969)



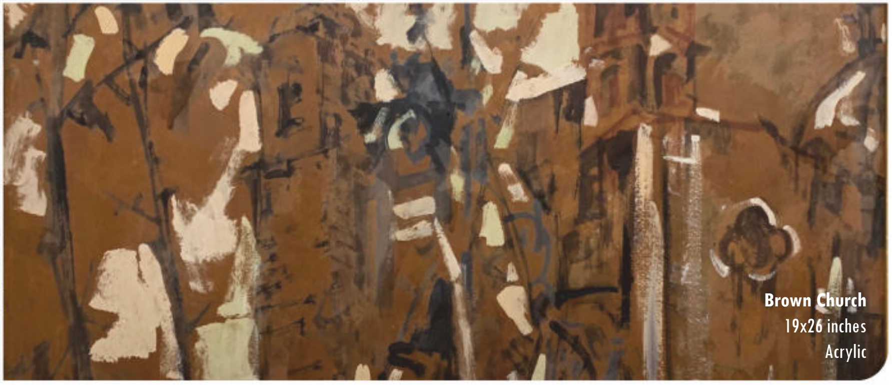
Young Boy
24x18inches
Mixed Media on Paper (1959)



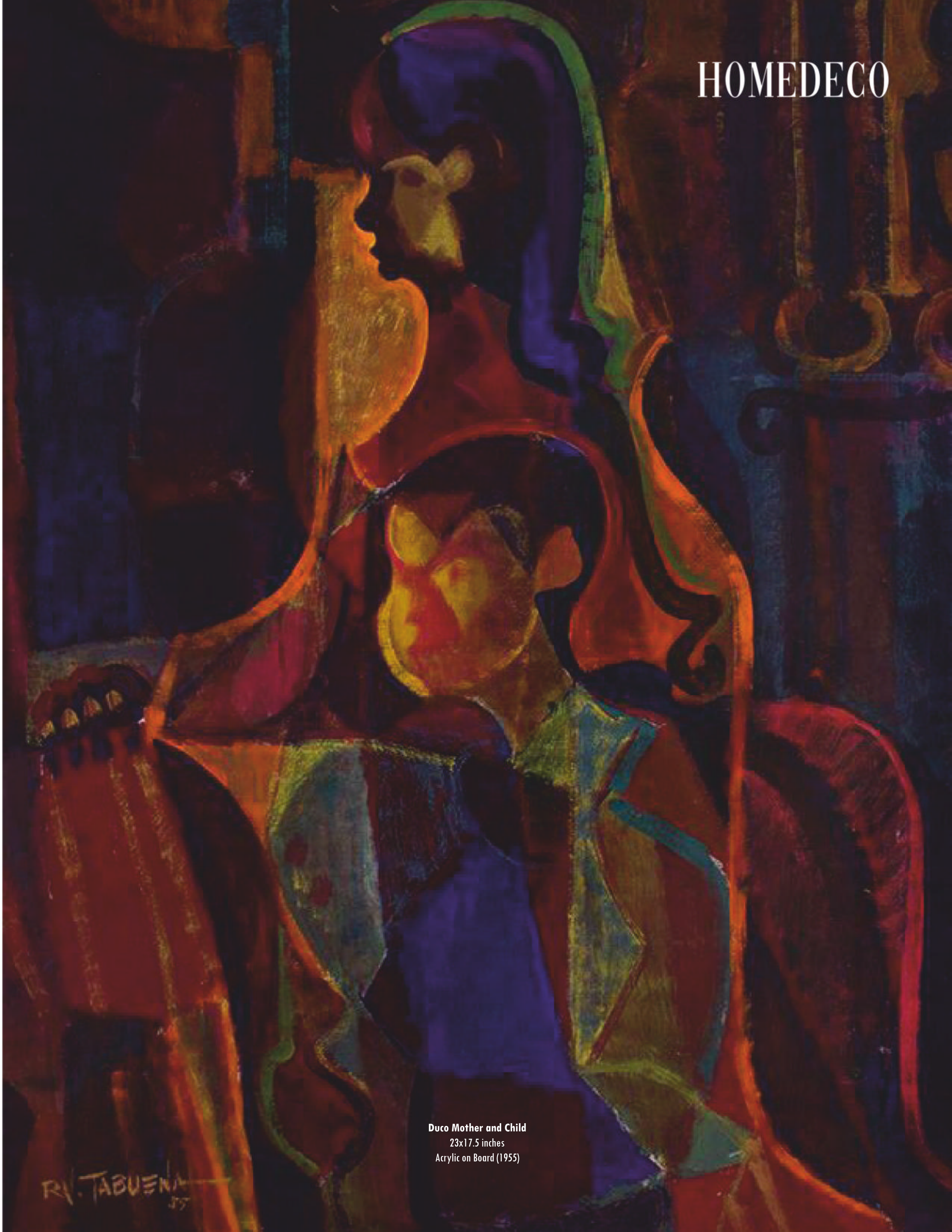
Vendedor
16.5x 22.5 inches
Acrylic (1966)



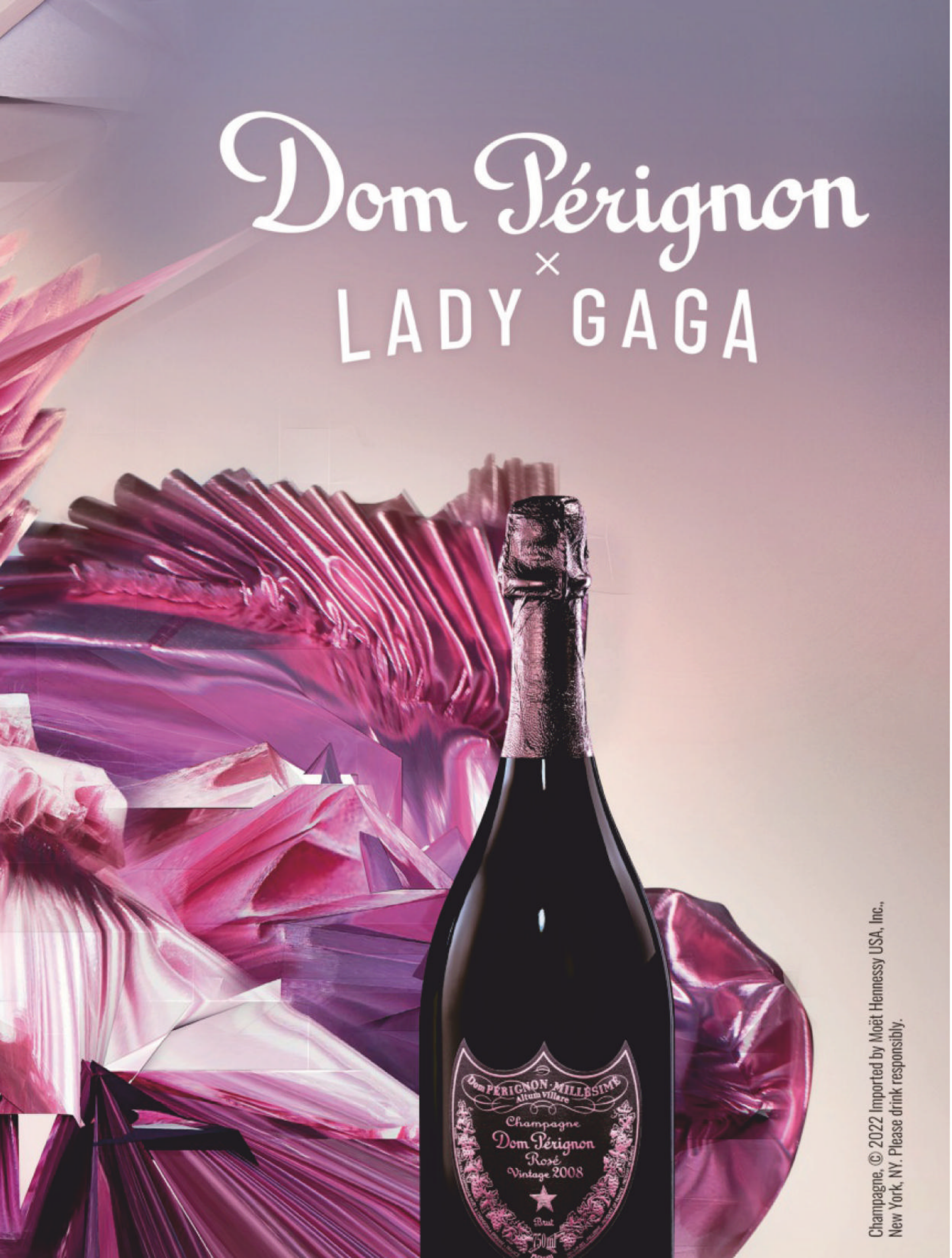
Watermelon
29.5x26.5 inches
Oil on Canvas (1980)



Brown Church
19x26 inches
Acrylic


RV. TABUENA
55

Duco Mother and Child
23x17.5 inches
Acrylic on Board (1955)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LADY GAGA
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